DOCUMENT RESUME

ED 370 817 SO 022 393

AUTHOR Bettendorf, Joline; And Others
TITLE Literature of War and Peace. Section III: Why War?
INSTITUTION Stanford Univ., CA. Stanford Program on International and Cross Cultural Education.
PUB DATE 88
NOTE 128p.; The five volumes of this curriculum unit are SO 022 381, SO 022 384, and SO 022 393-395.
AVAILABLE FROM SPICE Stanford Program on International and Cross-Cultural Education, Littlefield Center, Room 14, 300 Lasuen Street, Stanford University, Stanford, CA 94305-5013 ($21.95).
PUB TYPE Guides - Classroom Use - Teaching Guides (For Teacher) (052)

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS Community Colleges; Conflict; Cross Cultural Studies; Cultural Education; Cultural Influences; English Curriculum; High Schools; Language Arts; *Literary Criticism; *Literature; *Peace; *Poetry; Two Year Colleges; Units of Study; *War

ABSTRACT

This 13-day curriculum unit is designed for use in English and language arts classrooms, grades 7-12 and junior college. While it is the third section in a series of five on the literature of war and peace, it can be used with or without the other four sections. Each section of the series focuses on a different genre of the literature of war and peace, and the literature in each section has common sub-themes. In this section, students analyze poetry to determine how perceptions of war change in response to poetry to determine how perceptions of war change in response to changed experience in a community. The poems also are used to examine how war affects and changes the values of individuals. By researching how wars were fought during the time periods in which the poems were written and by connecting the historical descriptions with the writers' experiences, students understand the impetus behind the writing of poems. The handouts and activities contained in the lessons provide an opportunity for students to develop writing skills and to understand better various literary styles and techniques. Seven appendices are as follows: (1) Introduction to the literature of war and peace series; (2) Optional assignments; (3) Related activities; (4) Connections to literature and textbooks; (5) Connections to California's English/Language Arts Frameworks and Model Curriculum Standards; (6) Bibliography and reading list; and (7) Educational philosophy. (DB)

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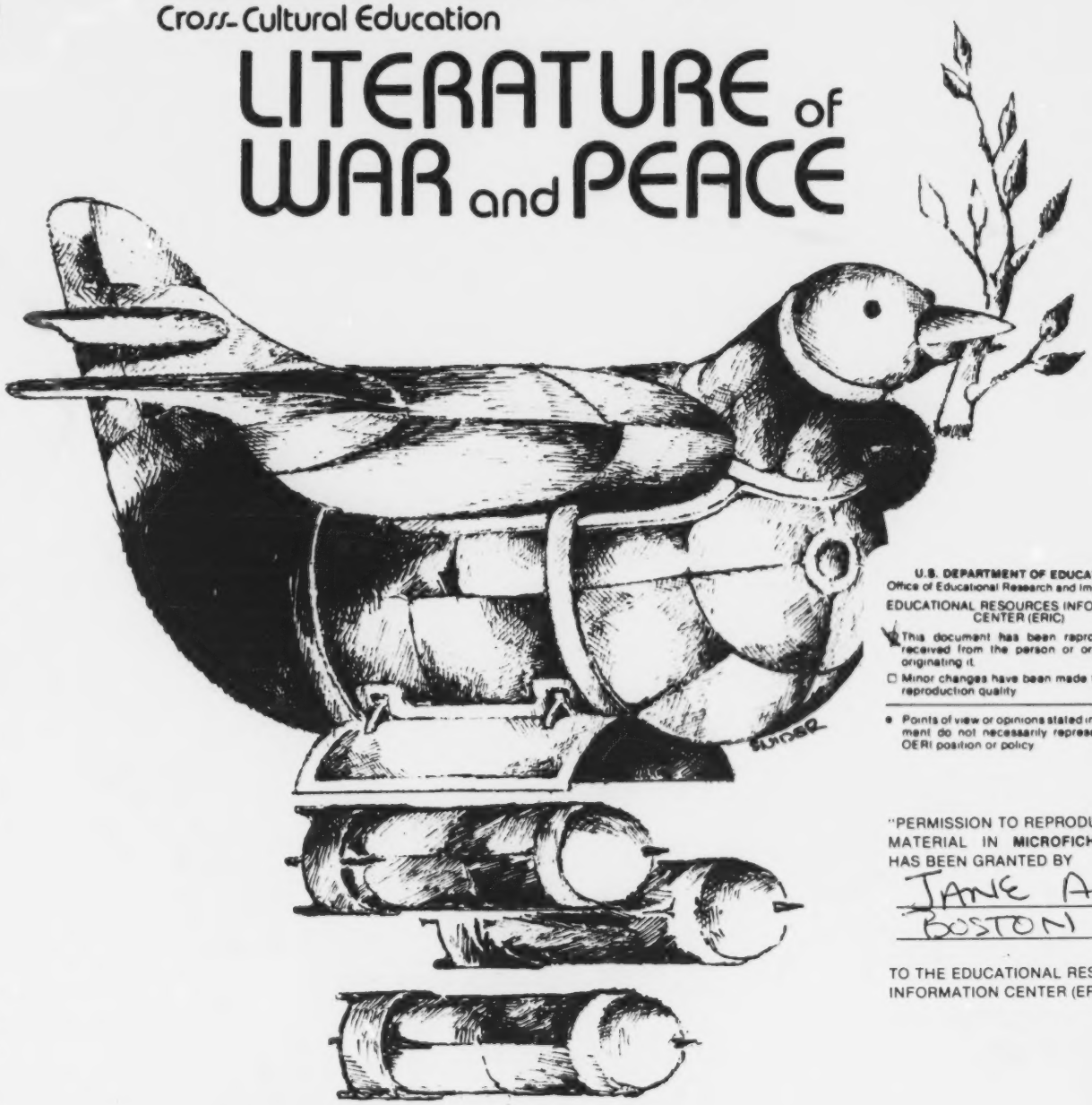
LITERATURE of WAR and PEACE



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SECTION III: Why War?

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Why War?
Section #3 in the series
LITERATURE OF WAR AND PEACE
for Grades 9-12 and Community College

Developed by Joline Bettendorf and the
International Security and Arms Control (ISAAC) Project Staff,
Stanford Program on International and
Cross-Cultural Education (SPICE)

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ACKNOWLEDGEMENTS

Many individuals contributed to the development of **Why War?**. The unit has changed significantly since its first draft, but throughout all of its editions the principal author has been Joline Bettendorf, a Teacher Associate of the International Security and Arms Control Project, and the principal editor has been ISAAC Project Coordinator Robin Riddle.

Many educators and scholars nationwide offered reviews of the final draft. We would especially like to thank the following people for their thoughtful evaluations: Raymond English, Ethics and Public Policy Center (Washington, DC); Stuart Grauer, Fairbanks Country Day (Rancho Santa Fe, CA); O. David Gold, York Suburban High School (York, PA); Susan Harkins, Falmouth High School (Falmouth, ME); Ron Herring, Stanford University Center for Research in International Studies (Stanford, CA); Sigrid McLaughlin, University of California/Santa Cruz Dept. of Russian Studies (Santa Cruz, CA); Bill Mendelsohn, Kirkwood High School (Kirkwood, MO); Arthur Newman, University of Florida (Gainesville, FL); Keith Payne, National Institute for Public Policy (Fairfax, VA); Michael True, Assumption College English Dept. (Worchester, MA); Dan Zins, Atlanta College of Art (Atlanta, GA).

We would also like to thank Greg Jouriles, Hillsdale High School (San Mateo, CA); Jan Kendall, Toyon Middle School (San Andreas, CA); and Ms. Riddle for field-testing the final draft.

Production assistance was provided by Ms. Riddle and ISAAC Project research assistants Eric Jones, Adrian Chan, Lenore Schwan, and Felicia Wong.

Funds for the development of this unit were provided by the Compton Foundation, the MacArthur Foundation, the Hewlett Foundation, and the Center for International Security and Arms Control at Stanford University. We are grateful for their support.

CREDITS

The cover was designed and produced by Keith Snider.

War in the Middle Ages (Handout #1) was developed by Joline Bettendorf for the International Security and Arms Control Project from information found in Ellen Goodman's program notes for Henry V, 1977 production, Royal Shakespeare Company, Stratford-on-Avon, England.

History vs. Fiction (Reference #1), Research Projects and Book List (Handout #4), Assignments for Group One/Two, Three, Four, and Five (Handouts #6-#9), Study Guide on Poetry (Handout #10), and Poetry Quiz (Handout #11) were written by Ms. Bettendorf for the International Security and Arms Control Project.

Prologue and Selections from Henry V were reprinted from Shakespeare: The Complete Works edited by G.B. Harrison, published in 1952 by Harcourt, Brace, and Co. (pp 732-772). (Handouts #2 and #3)

"Epitaph for the Unknown Soldier" by W. H. Auden was reprinted from Collected Poems published in 1955 by Faber and Faber. We are grateful to Random House, Inc. for permission to reprint. (Part of Lesson Three)

"For a Friend Who Was Killed in the War" by Mazisi Kunene was reprinted from ZULU POEMS, Mazisi Kunene, 1970, Andre Deutsch Ltd., London, England, and Africana Publishing Company, a division of Holmes & Meier Publishers, Inc.. We are grateful to the publisher for permission to reprint.

"What Were They Like?" by Denise Levertov was reprinted from DENISE LEVERTOV: POEMS 1960-1967, Denise Levertov Goodman, New Directions Publishing Corp.. We are grateful to the publisher for permission to reprint.

We are grateful to the following publishers for permission to reprint the poems which constitute Handout #5:

Sidgwick & Jackson, Ltd. for "The Volunteer" by Herbert Asquith.

David Higham Associates Ltd. for "The Happy Warrior" by Herbert Read, and for "The Next War" by Sir Osbert Sitwell.

Viking Penguin Inc. for "The Kiss," "Suicide in the Trenches," and "Base Details" by Siegfried Sassoon.

MacMillan Accounts and Administration, Ltd., for "Lament" by Wilfrid Wilson Gibson.

Harcourt Brace Jovanovich, Inc., for "Grass" by Carl Sandburg, and "Henry V," by William Shakespeare, edited by G.B. Harrison.

Associated Book Publishers (UK) Ltd., for "Unseen Fire" by R.N. Currey.

W.H. Allen (UK), for "To Whom It May Concern" by Adrian Mitchell.

Oxford University Press for "Your Attention Please" by Peter Porter.

Appendices A, B, and F were developed by Ms. Bettendorf for the International Security and Arms Control Project.

Appendices C, D, E, and G were developed by Robin Riddle for the International Security and Arms Control Project.

ABOUT THE INTERNATIONAL SECURITY AND ARMS CONTROL PROJECT

The International Security and Arms Control Project is a curriculum and staff development program aimed at improving the quality of elementary and secondary education about international conflict and security affairs. It is the first international issue-focused project of the Stanford Program on International and Cross-Cultural Education, complementing SPICE's four culture-based projects (Africa, China, Japan, and Latin America).

The International Security and Arms Control Project combines the technical expertise, research and educational resources of the Stanford Center for International Security and Arms Control with the curriculum and staff development programs of the California International Studies Project (CISP). This combination of scholarly resources with large-scale systematic access to educators makes the ISAAC Project unique in the field.

The ISAAC Project works closely with a small group of teacher associates primarily from Northern California in developing, reviewing, testing, and evaluating curriculum materials appropriate for social studies (including history and psychology), literature, science, and economics classrooms. Strong emphasis is placed on balanced presentation, multiple perspectives, and critical thinking skills. In addition, all materials are being developed with teachers' time constraints and desire for flexibility in mind. The curricula reflect a sensitivity to the problems of teaching controversial issues. The curriculum materials are produced in cooperation with Stanford's Center for International Security and Arms Control. (See Appendix G for further details of the curriculum development process.)

For further information regarding the curriculum and staff development activities of the International Security and Arms Control Project, contact the ISAAC Project Coordinator, Stanford Program on International and Cross-Cultural Education, Littlefield Center, Rm. 14, 300 Lasuen St., Stanford, CA 94305-5013, 415/723-1114.

TABLE OF CONTENTS

Acknowledgements i

Credits ii

About the International Security and Arms Control Project iv

Introduction 1

- Rationale 1
- Goals 2
- Objectives 2
- Suggested Sequence of Activities 3
- Key Terms and Concepts 5
- Adaptation 5

Introduction to History and Fiction: Lesson One

- Lesson Plan 7
- Reference #1: History vs. Fiction 11

Relating History to Literature: Lesson Two

- Lesson Plan 13
- Handout #1: War in the Middle Ages 25
- Handout #2: Prologue to Henry V 30
- Handout #3: Selections from Henry V 32
- Handout #4: Research Projects and Book List 38

Technological Advances and Perceptions of War: Lesson Three

- Lesson Plan 41
- Handout #5: Poems 44
  - "The Battle of Blenheim".....44
  - "The Volunteer".....46
  - "The Dead".....47
  - "The Soldier".....48
  - "The Happy Warrior".....49
  - "The Kiss".....50
  - "Suicide in the Trenches".....51
  - "A Lament".....52
  - "Grass".....53
  - "Base Details".....54
  - "The Next War".....55
  - "Unseen Fire".....57
  - "To Whom It May Concern".....58
  - "Your Attention Please".....60
- Handout #6: Groups One/Two Assignment 62
- Handout #7: Group Three Assignment 64
- Handout #8: Group Four Assignment 67

Handout #9: Group Five Assignment 70
Handout #10: Study Guide on Poetry 72

Appreciating the Poet's Craft: Lesson Four

Lesson Plan 83
Handout #11: Poetry Quiz 87
Answer Key to Handout #11: Poetry Quiz 90

Appendix A: Introduction to the Literature of War and Peace Series 92

Appendix B: Optional Assignments 96
Handout #12: A Dictionary for the 1980s 100
Handout #13: Creating a Poem 101
Handout #14: A Zulu Poem 103
Handout #15: "What Were They Like?" 104

Appendix C: Related Activities 105

Appendix D: Connections to Literature and Textbooks 108

Appendix E: Connections to California's English/Language Arts Framework and Model Curriculum Standards 109

Appendix F: Bibliography and Reading List 113

Appendix G: Educational Philosophy 117

Why War?

INTRODUCTION

This 13-day curriculum unit is designed for use in English and language arts classrooms, grades 9-12 and community college. This unit is easily adapted to social studies classrooms. While it is the third section in the **LITERATURE OF WAR AND PEACE** series, it can be used with or without the other five sections. (Appendix A describes the overall rationale, objectives, and contents of the semester-length series.)

Each section of the series focuses on a different genre of the literature of war and peace, and the literature in each section has common sub-themes. In this section, students will analyze poetry to determine how perceptions of war change in response to changed experience in a community. The poems are also used to examine how war affects and changes the values of individuals. By researching how wars were fought during the time periods in which the poems were written and by connecting the historical descriptions with the writers' experiences, students will understand the impetus behind the writing of poems. The poems in this unit are set in chronological sequence and are treated as historical fiction.

In this section students are led to an understanding and an appreciation of poetry, as they practice reading poetry aloud. Students will be introduced to the formal analysis of poetry to help them appreciate the poet's craft. Students will learn the difference between poetry and prose as they change a poem into the aesthetics of a short story.

RATIONALE

The mastery of the basic vocabulary and processes of literary analysis is the student's foundation for a critical view of literature. These analytical techniques help bring a wide range of genres into a more understandable framework from which the themes and lessons of literature are more apparent.

Issues of war and peace are among the main themes of poetry, the genre explored in this curriculum unit. Students will benefit from a study of such issues, not only because of their importance as literary themes, but also because of their importance as contemporary social, political, economic, and ethical issues.

GOALS

In exploring the literature of war and peace in this unit, students will:

- analyze and interpret poetry
- learn to appreciate the poet's craftsmanship
- consider why writers write poetry rather than other genres
- understand the impetus behind the writing of poetry
- visualize as they read
- relate poetry to the historical period in which it was written
- recognize that to fully understand a poem they must examine the historical context in which it was written
- connect historical descriptions of how wars were fought with writers' experiences
- evaluate the thinking of various poets on issues of war and peace
- determine how contemporary life may be viewed in the future as history or historical fiction
- consider the individual's conflict between responsibilities to national security and to personal security during wartime
- practice taking lecture notes

OBJECTIVES

Writing Objectives

In this unit, students will:

- write a short story based on a poem
- write to express personal feelings about what they read and give reasons for those feelings
- write a short-answer essay examination

Literature Objectives

In this unit, students will:

- understand the literal and figurative meanings of poems and identify their themes
- identify and interpret figurative language
- learn and apply terms relevant to analyzing poetry
- compare and contrast history and fiction

Additional Objectives

In this unit, students will:

- receive instruction and guided practice in taking accurate notes

- identify and comprehend the main and subordinate ideas in lectures and discussions
- recognize a writer's assumptions and intended audience
- use the Reader's Guide to Periodical Literature and the library card catalog
- practice reading poetry aloud for an audience
- research how wars were fought during a historical period and connect their research to the period in which the poems were written
- discuss in groups their ideas about the relationship of the poems to individuals' experiences during periods of war and peace
- determine how perceptions of war change in response to new experience in a community
- examine how war affects and changes values of individuals
- compare and contrast attitudes toward war and peace with other eras and other cultures

SUGGESTED SEQUENCE OF ACTIVITIES

Day #1: In class

Note Taking and History vs. Fiction: Students take notes as the instructor gives two short lectures: the first on how to take notes, and the second on the differences between history and historical fiction. Students discuss conflicts they have seen in movies or in TV programs and discuss current events which might be used as the basis for a historical fiction in the future.

Day #1: Homework

Students watch a television program of their choice to identify the conflicts and to determine the role character identification plays as part of the audience's experience.

Day #2: In class

Conflicts, Cultural Values, and War: Students discuss the television programs they watched to arrive at conclusions about cultural values implicit in the programs. Students define war and discuss characteristics of prewar, wartime, and postwar writings. They begin reading an article on war in the Middle Ages.

Day #2: Homework

Students finish reading a handout on war in the Middle Ages and answer questions to prepare for class discussion.

Days #3 and #4: In class

Relating History to Literature: Students discuss "War in the Middle Ages" and then read selections aloud from Henry V by William Shakespeare. They relate "War in the Middle Ages" to Henry V and paraphrase one of the speeches. On Day #4 students discuss the imagery in the speeches and consider the effect of the sound of the verse. They discuss audience response to war plays during specific eras.

Day #4: Homework

Students begin group research projects on how wars were fought during different time periods.

Day #5: In class

Library Research on Technological Advances and Perceptions of War: Student groups will meet in the library to complete their research projects.

Days #6 and #7: In class

Preparation of Reports on Technological Advances in Warfare: Students read poems from the historical periods they have researched. They prepare oral readings of the poems and group oral presentations of the historical periods.

Days #8 and #9: In class

Oral Reports on Technological Advances and Perceptions of War: Students make group oral presentations on poems from different historical periods. At the end of the class period on Day #9, students discuss historical attitudes toward war as revealed by the poetry, and make generalizations about the nature of poetry.

Day #9: Homework

Students write epitaphs.

Day #10: In class

Appreciating the Poet's Craft: Students work on and discuss the study guide on poetry.

Day #10: Homework

Students use the study guide to prepare for a quiz.

Day #11: In class

Quiz and Changing a Poem to a Short Story: Students take a short quiz on the study guide and the poems. They begin to transform parts of "The Battle of Blenheim" into a short story.

Day #11: Homework

If necessary, students continue transforming their section of "The Battle of Blenheim" into part of a short story.

Day #12: In class

Discussion of Changing a Poem to a Short Story: Students read their sections of the poem-short story and discuss the changes they had to make. Students choose one of the poems they have read and write a complete short story, using the poem as a basis.

Day #12: Homework

Students continue working on their short stories.

Day #13: In class

Short Story: Students complete their short stories.

KEY TERMS AND CONCEPTS

The following key terms and concepts are boldfaced the first time they appear in the section: accent, aesthetic, alliteration, allusion, assonance, aural, blank verse, consonance, consonant, end stop, free verse, foot, iambic, identification, image, intuitive, metaphor, meter, objective, onomatopoeia, pentameter, repetition, rhyme, rhymed couplet, rhyme scheme, rhythm, run-on-line, simile, sonnet, subjective, stanza, stress, syllable, vicarious experience, and voice.

Students should know the following terms, which were introduced in "...**what they are running from, and to, and why**" and **Survival and Afterward** (Sections #1 and #2 of this series), before beginning **Why War?**: antagonist, character, conflict, connotation, denotation, flashback, ironic, irony, narrator, personification, plot, protagonist, repetition, setting, stereotype, and symbol.

ADAPTATION

Appendices B, C, D, E, and F will be useful to teachers who want to adapt (change or expand) this unit. Appendix B provides optional assignments. Appendix C provides a list of related

activities for language arts and social studies classrooms. Appendix D provides some ideas for ways in which this supplementary unit can be used in conjunction with other literary works. Appendix E demonstrates how this unit supports California's English/Language Arts Framework and Model Curriculum Standards. Appendix F provides a bibliography of related materials.

INTRODUCTION TO HISTORY AND FICTION
Lesson One

Introduction

This one-day lesson is designed so that students will learn the methods for and importance of taking notes during class. After reviewing the skills involved in note taking, students then practice taking notes while the instructor gives a mini-lecture on the relationship between historical events and literature.

Materials

- one copy of Reference #1: History vs. Fiction (for teacher use only)

Procedures: Day 1

Note Taking: 10 minutes

1. Remind students that they should take notes during the discussion and short lectures. Because note taking is a valuable but difficult skill, on Day 1 students will practice it.

2. Write the following two "notes" on the chalkboard:

   Note #1: Mom. Dad called. Won't be home for dinner. I've gone to the movie--home by 11.

   Note #2: pick up shoes
   library
   get stuff for party-list
   call dentist-cancel

3. (Note: The following mini-lecture is in manuscript form so that it can be read if you prefer, or it can serve as an outline from which you can improvise.)

   Note taking in class is much like what you do when you write something quickly to yourself or others. For example, you might leave a note similar to the one on the chalkboard for your mother, or you might write one to yourself similar to the second one.

   The notes are words or brief phrases of things you might forget, or if a note is to someone else, it probably uses just enough words to get the important facts to that person. Notice what is left out of the first note. If it were complete, not a note, it might say:

Mom. Dad called to tell you that he has an important meeting starting at 4:30 and he has no idea when he'll get out. He said not to expect him for dinner. They'll probably have something sent in or he'll have dinner with Mr. Brubaker after the meeting.

I've gone to the movie with Jim and Andy to see the double feature. It gets out at 9:30 so we'll get a pizza afterwards and probably be home about 11:00. I'll call if we run into anyone and decide to go someplace later.

So you'll have the house to yourself tonight. I hope you don't mind having dinner alone.

This is no longer a "note" and would probably give your mother more information about you and your father than she cares about.

When you take notes from someone you do the same kind of editing that you do when you write notes. Don't try to write every word you hear; you can't write fast enough. If you try to write everything, you'll miss the important information because your pencil will be behind the speaker, and you can't listen attentively. The notes are to jog your memory later so that when you see a word or phrase, it will remind you of what you've heard. Your concentration should be on listening, and so you must practice note taking until your writing is automatic.

A good lecturer knows how to structure the talk to give you time to write notes but not to take down everything word for word. A lecturer will also summarize occasionally. As the lecturer summarizes, check your notes during the summary to be sure you have the information the lecturer tells you is important.

What you should write down are brief summaries of main points the speaker makes and some details, examples, or proof the speaker uses that you want to remember and think you might forget.

Anytime something is written on the board, it's an indication that the word or idea is important. Put it in your notebook.

Note taking is a skill that you learn by practicing and it's hard because you have to write almost automatically while your focus of attention is on what the speaker is saying. If you are expected to listen, to take notes, and also to look at something--a picture or chart, for example--it's even harder. And then if the speaker says something that

intrigues you and you want to think about it, you're trying to do one more thing at the same time.

When you listen to a lecture, then, you should write only phrases, get the important words, the main points, details or examples that support the main points, and anything that's written on the board.

4. Stop and ask students if anyone took notes during your mini-lecture. Ask what points they remember from what you have said. Point out that the last thing you said was a summary. Stress the important points. Tell them the rest of the period will consist of taking notes on short lectures and on some class discussion.

History and Fiction: 25 minutes

1. Announce to students that you'd like to tell them why writers choose to write fiction about historical events. Use Reference #1 to present a lecture (written in outline form) on this subject.

2. Ask students the following questions:

   - What is happening in the world now that will become part of history books in 50 years?
   - Can you think of a recent event which might be used as the basis for a future work of fiction? Think specifically.

   Take a specific topical example and ask what elements it has that would make an interesting fiction. Elements might include: action or adventure; implications beyond an adventure tale; central characters; plot, including conflict; and setting.

Conflict: 10 minutes

1. Remind students that conflict seems to be interesting to almost everyone. To introduce the subject of conflict, ask students:

   - What kinds of conflicts do you see often? (Some students may mention: sporting events, movies, TV programs, plays, and arguments.)
   - Why do you think people find conflicts interesting?
   - Do you think most people prefer to see a conflict second-hand or to be a participant in it?

   To students who answered that they would prefer to see a conflict second-hand, ask why the vicarious experience is

preferable. Ask students to define the word vicarious by relating the word to the context in which you have used it.

Discuss the idea of **identification** in adventure stories. Vicarious adventure is appealing. Take a specific movie or TV adventure story and ask students if they would prefer to live the experience or if they would prefer to experience it second-hand. Ask if they know anyone who has confused reality with fantasy and what the results were.

2. Remind students that in fiction conflict may be internal (within the character), between two characters, between characters and the environment, or between groups, including nations. There will probably be more than one kind of conflict operating in the work. Ask students the following questions about the movies or TV programs they have seen recently:

   - What kinds of conflicts were present?
   - Who won?
   - Why did you like or dislike seeing that person or group win?

   If students don't bring out the idea of testing an individual through conflict, bring it up. Also discuss the cultural values attached to testing, courage, and resisting an opponent.

3. Tell students that you will read them a list of questions to write in their notebooks. For homework they are to watch a newscast or drama on TV and apply the questions to the program. Announce that you will ask the following questions at the beginning of the class tomorrow to begin the day's discussion:

   - What kinds of conflicts were present?
   - Who won?
   - Who did you want to win? Why?

HISTORY VS. FICTION

I. There are generalizations we can make about important differences between history books and serious works of fiction about historical events.

A. Historians try to write objectively about large events that actually happened. (Write on the board **OBJECTIVE/SUBJECTIVE: antonyms.**)

1. "Objectively" means without passing judgment, or becoming emotionally involved with the subject matter, or attempting to arouse the emotions or prejudices of readers. The antonym is subjectively.

a. Writing history objectively is almost impossible, as is evident if you read about a historical event in history books from different countries. Example: World War II in American and British history books.

b. Ask students why completely objective accounting of events is "almost impossible."

2. People in histories are national leaders or others of influence or power. We are rarely interested in the psychology of these people or their lives except in their official, public capacities.

B. Fiction writers write about the individuals caught up in large events.

1. They want readers to respond emotionally, or subjectively.

2. They want readers to see themselves in the situation, to identify themselves with the characters.

3. They are concerned with the meaning of large events not just the event itself, or with the effect the event has on individuals.

4. Characters in fiction can be leaders but are often ordinary people. Readers are interested in their psychology and their lives outside their professional lives.

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II. Fiction--even in historical novels or movies--is not history, and should not be accepted as historically accurate, even though some elements may be accurate.

A. A historical fiction is the author's comment about the significance of the historical event.

B. Fiction writers tidy up history: there is a beginning, middle, and end.

III. Both fiction and non-fiction writers are products of their time and place.

A. They interpret what they see according to the culture of which they are a part.

1. Interpretations of what actually happened and of the meaning of what happened will change over time and distance.

B. Conflict is always present in fiction as well as in life (i.e., history).

1. History is often concerned with the political, cultural, or technological changes brought about by the outcome of conflict.

2. Fiction is concerned with the effects of the changes on people and societies.

RELATING HISTORY TO LITERATURE
Lesson Two

Introduction

In this three-day lesson, students begin to understand and analyze some of the ways in which history and literature are related. Students report on conflictual events present in television programs. They then define and discuss characteristics of war as well as prewar, wartime, and postwar writings. Students also read an essay about war in the middle ages and relate it to selected portions of Shakespeare's Henry V. In the subsequent discussion, students synthesize their knowledge of history with the text of the play as they examine the appeals which King Henry makes in talking to his troops.

Materials

- one copy per student of Handout #1: War in the Middle Ages
- one copy per student of Handout #2: Prologue to Henry V
- one copy per student of Handout #3: Selections from Henry V
- recording of the prologue and Act III, Scene i from Henry V (optional; see lesson plan)
- one copy per student of Handout #4: Research Projects and Book List (research assignment for Lesson Three)

Procedures: Day 2

Discussion: 15 minutes

1. Review the homework assignment. Give several students the opportunity to answer the assigned questions. Follow up that discussion by asking these questions:

   a. Television and other mass media often reveal cultural values indirectly. Did the programs you watched seem approving or disapproving of resolving conflicts through aggressive means, physical or verbal?

   b. Do you generally admire people who struggle to get what they want? Do you generally approve of the idea or approve of people who resist aggression with aggression?

   c. Which does our culture seem to value, passivity or aggression?

   d. Do your personal values agree with your perception of our cultural values or are they at odds with it?

   Point out to students at some time during this discussion of their cultural values that they may not ever arrive at definite answers to these questions. The discussion is

meant only to stimulate them to think about the topic, not to arrive at "right" answers.

(Note: If your class completed **Survival and Afterward**, Section #2 of the **LITERATURE OF WAR AND PEACE** series, remind your students of John's statement in "By the Waters of Babylon," that he asked himself many questions that he could not answer, but it was good to ask them.)

War: 25 minutes

1. State that war is a kind of conflict about which there is a vast body of literature from every culture and age since communities of men started telling stories to each other. Ask students why they think that is so. Write a list of their ideas on the chalkboard.

2. Arrive at a definition of "war" so that you know the class is talking about the same thing. Ask students to name some characteristics of war. Write these on the board. (Possible responses include: started by organized governments; includes groups of armed combatants; and groups who are fighting have specific goals in mind that they will get by winning.)

3. Ask students to give reasons why wars are fought. (Possible responses include: obtain territory; protect own territory; control natural resources; protect trade routes; aid allies; and impose or defend religious or political ideologies.)

4. Point out that when a nation is at war three groups are involved and will be affected by war: government, military, and civilians.

   Focus on these three groups by asking students the following questions:

   - What reasons might government leaders give to their citizens to support going to war? What reasons might governments have which they might <u>not</u> tell citizens?
   - Why do ordinary citizens agree to become fighters? What reasons do citizens give themselves for agreeing to kill or be killed?
   - Why would non-combatants support going to war?

5. Write on the chalkboard the headings below:

   Prewar **Wartime** **Postwar**

Ask students the questions below; as they answer, write their responses on the chalkboard under the headings:

- o What kinds of writings would you expect to find in a nation preparing for war and why can you anticipate those writings? (Possible answers: anti-enemy, patriotic, and anti-war.)

- o What kinds of writings would you expect to find in a nation during a war? (Possible answers: patriotic, anti-enemy; pro-war propaganda to unify the country and support the war effort; and probably very muted anti-war, if any.)

- o What kinds of writings would you expect to find in a nation following a war? (Possible answers: re-evaluation of reasons for fighting; realistic writings describing horrors of actual battle; patriotic, supporting the heroism of soldiers and citizens and providing the justification for fighting.)

6. Ask students what positive and negative results there are from wars.

7. Tell students that they are going to be reading some short selections about wars as they were fought in different times and places. In all the selections they should try to see each work in the context of the time it was written. "Time" is both the historical time and whether the literature was written before, during, or after the war. They should consider how the war was fought, how it affected the people of the time, and what the writer's attitude was about the events.

Reading on War in the Middle Ages: 10 minutes

1. Give students Handout #1, War in the Middle Ages. They are to begin reading the article in class. Assign continued reading and preparation of the discussion questions as homework due on Day 3.

Procedures: Day 3

Discussion on War in the Middle Ages: 15 minutes

1. Lead students in a class discussion of the homework reading on war in the Middle Ages. Possible answers to the discussion questions on Handout #1 are as follows:

   a. Why do you have 25,000 horses for this campaign and only 10,000 men, many of whom are foot soldiers? (Possible answers: Some horses will be killed in battle or die on

the ship and will need to be replaced. Supplies are moved by cart and by wagon which require horses.)

b. What kind of personnel would be in the camp, besides fighting men? (Possible answers include: Grooms to take care of the animals; wagon drivers; cooks and supplies keepers; blacksmiths to repair armor; arrowsmiths to repair, retrieve or make arrows and bows for the archers; servants to the noblemen; men who moved and worked the heavy siege equipment.)

Which of the above occupations would you like to have had?

c. How do all of you travel? (Possible answer: Mostly by foot; a few would ride horses or drive carts or wagons. Everyone got to France on small, uncomfortable, crowded boats, so you can assume many were seasick and not in the best physical condition after being cramped up for nearly three weeks.)

d. What do you all feel about the civilians whose villages and farms you are marching through? What do you think they will feel about your army? How do these two groups interact? (Possible responses include: These armies had no compunction to safeguard civilians. They would have helped themselves to food as they went, although in this campaign Henry did forbid looting until after the battle of Agincourt, probably to save time and to keep their luggage lighter. French citizens could be expected to be afraid and resentful.)

e. What would it be like to fight and move in the weather as it has been described? How does that affect morale and fighting ability?

f. What would the battle have looked like if you were a non-combatant, and saw it from a distance? What would be your view if you were in the middle of the fighting? Remember that the farthest you could be from the battle would be 275 yards, less than the length of a football field, and then only if you were a crossbowman. (Note: The point of this question is to realize that, in contrast to modern warfare, this fighting was on a very personal level; it was hand-to-hand combat with very crude weapons. From either of the two positions there would be confusion and chaos with individuals slugging and slashing at each other. If you were in the middle of it, you would never know from which direction a new attack might come.)

g. (1) Why would the English nobles have agreed to support the King in this war?
(2) Why would commoners have agreed to fight?
(3) Why would the English people agree to support this war with their men and tax money?
(4) Which of these groups do you think knew what they were agreeing to before the fighting began? Did they know "what they were running from, and to, and why?"
(Possible answers include: (1) Nobles would be rewarded with the spoils of war, new titles and gifts of land. Also, warriors were perceived as heroic; men proved their manhood by fighting. Some men were super-patriots who proved their nation's manhood and superiority by military conquest. Some thought England had a legitimate right to French territory and rich farmlands. (2) Common men fought for money and spoils promised them, or because they were close to starvation at home and needed to make a living, or because it was dangerous to refuse the Commission--the draft in the Middle Ages. (3) Citizens paid for it with taxes because they had no choice. (4) Various responses can be inferred from the text of the essay.)

Note: If your class has used "...**what they are running from, and to, and why.**" (Section #1 of the **LITERATURE OF WAR AND PEACE** series) point out that the last question above refers to that unit.

h. Put yourself in the shoes of the French and try to answer the same questions (as g. above) about the French. (Note that answers to this question cannot be found in Handout #1. Students are to infer what the answers are.)

i. This battle is related in Shakespeare's Henry V. (1) Why do you think Shakespeare chose to write about it? How can you anticipate he will characterize the English? Who do you expect will be the hero? Who is the protagonist and who is the antagonist? (Because it is part of their history, you can expect that the English will know who Henry is and the outcome of the battle of Agincourt, even if they never see the play.) (2) What differences in the telling of the tale might you expect if it had been written by a French playwright? (Key points to make include: (1) Shakespeare chose to write about this monarch and this battle because attitudes about war and warriors were the same in his time as in Henry's time. Henry V was a propaganda piece to stir national pride and flatter Shakespeare's monarch, Elizabeth I, who, by defeating the Spanish Armada, had made England a naval power. At the time the play was

written, English explorers were sailing to the new world. Audiences could be expected to identify with the heroes at Agincourt, to revere their hero kings and emulate the spirit that won the battle. Shakespeare reflected his society's attitudes about war and warriors: heroism in battle, and patriotism or pride in the superiority of one's country were national values. (2) A French playwright's view would be considerably different, seeing tragedy rather than exultation in the English victory. He might choose to portray the French as heroes who lost for some reason other than military ineptitude.)

Reading and Discussion of Prologue to Henry V: 25 minutes

1. Tell students that they are going to read three short selections from Shakespeare's Henry V. The focus of attention will be on how the author uses language to create desired effects and on defining the conflicts present in the selections. Tell students that when this play was written, theaters were little more than raised platforms against a wall. Most had no roofs and plays were performed in daylight.

   Give students Handout #2, the prologue to Henry V. Tell them that "prologue" means a speech before the action begins. It is given by a character called "Chorus" who has no other name; a "chorus" is similar to a "narrator."

2. By looking at the page alone, students can see that the speech is written as poetry. Write on the chalkboard: "Poetry is by definition subjective writing."

   Inform students that trained actors know that poetry is read differently than prose. Their clues about how to deliver or speak the lines are in the way the poetry is set on the page. The class will not be expected to learn to read like professionals but students should be aware that the way poetry is set on the page tells them how to read it.

   When reading poetry, one technique students must learn is to read the punctuation which is there, otherwise the poem is unintelligible. Read the first four lines aloud as one sentence to demonstrate. Point out that the first complete idea is four lines long and all four lines must be read as a whole.

3. Just by noticing these three things--there is a prologue delivered by a character called the Chorus and the play begins in poetry--students have learned that the playwright is telling the audience or reader that the play is not realistic, and that it is a work of fiction for performance

in a theater. To drive these points home, he has given the Chorus this speech, which is not intended to sound the way normal, everyday speech sounds, or sounded even in 1599. If we were to make this speech prose, it might be written like this today:

> I wish I were an inspirational writer and had a whole country for my stage setting, complete with real princes for actors and kings for the audience. If I did, I could tell this story right. Then, King Harry would look like Mars, the god of war, and famine, weapons, and destruction would crouch like dogs at his side, waiting for his command to spring.
>
> Please excuse us, mere actors, for trying to tell this glorious story in our pitiful little theater. Can this dinky stage show the power of France and the two magnificent armies? Of course not. But just as a number one and nine zeros can indicate a million objects, multiply us in your imaginations. Imagine the two fortress nations separated by the English Channel. In your imaginations multiply each actor by 1,000. Think of all that power. When we talk about horses, see them. Your imagination will have to create real kings out of the actors and see them moving over vast distances and great spans of time.
>
> I'm here to fill in the gaps that we don't have time or space to really show you.
>
> I hope you like the play.

4. If possible, play a recording of a professional actor reading the speech. If such a recording is not available, have a student who has previously rehearsed the prologue read it or read it yourself to the class.

   Focus on the prologue by asking students the following questions:

   - What is the playwright preparing you for by the prologue? (Possible responses include: (1) He reminds the audience that they are seeing a play, not real life. This kind of production is frankly theatrical and does not pretend to be showing life as it really is or was. (2) He helps the audience create the setting in their imaginations. If the play were to be performed for television or film, the settings would be created to look like an actual place. This audience must imagine what a set and costume designer would do. (3) He has

told them what the major conflict is and who the main character is.)

- Find the lines that identify the conflict and read them aloud. (Answer: Lines 5, 11-14.)

  Point out that the chorus does not identify the conflict in great detail; the playwright knows that all his audience has to hear is "Agincourt" and they will know the story; it is part of their history and mythology. This also lets us know that plot line is not going to be of primary importance in this play.

- Find the lines that set up the legendary King Henry as a hero and read them aloud. (Answer: Lines 5-9.)

  Could he have been, historically, as great as the poetry portrays him to be?

- What other effects does Shakespeare achieve by the use of this kind of language in the prologue, besides indicating that the play will not be a realistic recounting of history? Note: you may need to read again part of the paraphrase given above to emphasize the difference between the two modes of speech. (Answer: the heightened, exaggerated description plus the sounds of the words prepare the audience for a larger-than-life, heroic, romantic style with which the play will continue.)

5. Remind students that writers use words for their literal meanings, for their sounds, and for what images or emotions they evoke. Ask students to do some rapid word association, tossing out responses to the words you say, as quickly as they can. Use the word "grass" and then the word "tiger," which appears in the next selection.

Reading of Other Selections from Henry V: 10 minutes

1. Distribute Handout #3, two selections from Henry V. Play a recording of or read Act III, Scene i. Tell students King Henry is personally leading his troops into battle against the walled town of Harfleur. This is his speech to his assembled troops before they attack again--rather like a coach at halftime.

2. Group the students in pairs and have them paraphrase Act III, Scene i. Divide the lines among the pairs as follows:

lines 1-4	lines 17-21 (from "On, on")
lines 5-8	lines 22-25 (to period)

lines 9-14 lines 25-30 (from "And you,")
lines 15-17 (to period) lines 31-34

After students have finished writing paraphrases, have them read their paraphrases aloud and in sequence.

3. For homework, assign students to re-read Handout #3 and to answer the questions which follow the selections.

Procedures: Day 4

Discussion of Other Selections from Henry V: 40 minutes

1. Have students respond to the homework reading and describe what the scene looked like outside the walls of Harfleur. Ask how they visualize the scene on stage. Ask them what they think was going on inside the walls at the historical battle.

   (Note: If you have a student who would enjoy acting the role of Henry, have him or her prepare the speech and then have the other students take the part of Henry's troops who respond to his speech. Students would need a large, open room to stage the scene.)

2. Review King Henry's speech from III i, line by line, and ask what specific words Shakespeare gave Henry to stir the troops. What behavior is Henry trying to encourage?

3. Ask if anyone did a drawing of Henry's version of the English warrior. Take some time to comment on the drawings if anyone did them. If students followed the "instructions," the drawings should look much like oriental masks used to frighten away or to impersonate evil spirits.

   (Note: If you have uninhibited students, you can also read the selection aloud very fast and ask them to transform themselves, following Henry's directions. Or, after they have staged the scene seriously, as suggested above, have them redo the scene with the transformation.)

4. Tell students that the class is going to examine Henry's speech to the troops to see what appeals he used and what words and images he used to make the appeals.

   Write on the chalkboard: Henry V, III i, 6-18.

   Have students write the specific, image-making words or phrases or those that would appeal to emotions. After they have had a few minutes to do so, have students read some

words or phrases from their lists. Put their responses on the chalkboard. These words will probably be included:

tiger
blood
hard-favored rage
terrible
brass cannon
swilled with the wild and wasteful ocean
set the teeth
stretch the nostrils
spirit

Read the list aloud and tell students to listen to the effect of sound (hissing sounds combined with hard sounds like "d," "t" and "r") coupled with the visual images.

Ask students what Henry is appealing to. (Possible answers: The aggressive side of man's nature; man's instinct of self-preservation.)

Assign students by rows or other groupings to look at the lines listed below and decide what Henry is appealing to in the lines. Suggest that groups may write paraphrases as a way to do this. Assign groups as follows:

Group 1: Lines 19-21 (Masculine pride; living up to their ancestor's reputation)

Group 2: Line 22 ("Dishonor not thy mothers.") Paraphrase: Do you want your mothers to think they raised a bunch of wimps?

Group 3: Lines 22-23 ("Now attest/ That those whom you called father did beget you") Paraphrase: Prove that you're your heroic fathers' sons.

Group 4: Lines 24-25 ("Be copy now to men of grosser blood,/ And teach them how to war") Paraphrase: Be a role model for common, ordinary men. Show them how real men fight.

Group 5: Lines 25-27, Paraphrase: And you English farm boys, show us now what men of strength and character England produces.

Group 6: Lines 27-30 ("Let us swear" etc.) Paraphrase: Let us swear that you're worthy of being English, which I don't doubt, because none of you is ordinary.

5. Write on the chalkboard: Henry V, IV iii. Tell students that they have read only a small portion of the play, and it is difficult to make generalizations without reading the entire work. Students should consider what they've read as you ask them the following questions:

   - What do you know about the character of Henry V that indicates he is an effective leader? Why do men follow him?

   - What was Shakespeare's opinion of him? How do you know?

6. Point out that Shakespeare was a popular writer of his time--he wrote what he knew would please his audiences. By asking the following questions, have students make assumptions about how the English of that time felt about soldiers, battle, and war.

   - Can you can conceive of events in the English-speaking world during which a production of Henry V would be popular? How would the play be received if there were a major war on? How would it be received if there were a strong anti-war mood?

   - What are some of the major differences between the ways wars were fought in the 1400s and now. (Possible answers include: Heads of state no longer lead the troops. Mechanization of transportation allows getting to the battlefield much more rapidly. Differences in weapons allow greater distance between combatants.)

   Write students' answers on the chalkboard.

7. Assign students to five groups. Distribute Handout #4 to each student. Groups assignments are as follows:

   Students in group one are to bring in facts and pictures, if possible, about how wars were fought in the late 1700s and early 1800s (Napoleon's time). This description should include information on weapons, transportation, and uniforms. They are to think about how those technological changes changed the specifics of battle from medieval times.

   Students in group two are to find the same kinds of information and make generalizations about the U.S. Civil War (mid-1800s).

   Students in group three are to find similar information about World War I (early 20th century).

Students in group four are to find similar information about World War II (mid-twentieth century).

Students in group five are to bring in similar information about current weapons which might be used if there were a war in the next year.

Give students the remainder of the class period to discuss the projects briefly in their groups. Tell students that on Day 5 they will be meeting in the library to complete their research.

WAR IN THE MIDDLE AGES

Vocabulary

Look up the definition of these words before you read the essay below. Many dictionaries have sketches of the weapons mentioned. Make a rough copy of the weapons for your notebook.

1. ...a coat of mail, a quilted tunic...
2. Foot soldiers, yeomen, and all common men...
3. The French favored the crossbow...
4. The longbow was basic to English warfare.
5. ...machines to use in sieges...
6. ...hoping to make enough out of looting...
7. ...a quarter in arrears...
8. The army was divided into ... groupings called battles...
9. Each battle was subdivided into companies or bannerets...
10. ...heavily armed knights and esquires...
11. more men were disabled by dysentery...
12. ...wheeled his flanks of men-at-arms...
13. prologue

Background on War in the Middle Ages

In 1340 King Edward III of England proclaimed himself King of England and France, claiming vast portions of France as his inheritance. French nobility, understandably, disagreed, and the two countries fought about it until 1453. This period, known as the Hundred Years' War, was part of four centuries of war-like relations between the two countries.

In 1415 Agincourt, in France, was the site of one important victory in the Hundred Years War. Leading the English forces was King Henry V; the French King, Charles VI, led the French army. Both forces had essentially the same kinds of weapons and fought with the same tactics.

In 1559 William Shakespeare, an Englishman, wrote the play Henry V about the English victory at Agincourt. The play is a fictional account of an actual historical event in which an English leader, a hero from their past, wins a battle against overwhelming odds.

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(The following information about how war was fought in Europe at this period of time is adapted from the program of the Royal Shakespeare Company's production of Henry V.)

Knights (nobles) were heavily armed, mounted or on foot. Complete armor weighed 66 pounds and consisted of a coat of mail, a quilted tunic, often of leather, metal plate to cover limbs, and metal gloves (gauntlets). Two large metal plates covered the torso, front and back.

A heavy warhorse was also armed with metal, although the amount decreased as the weight of the knight's arms increased. Besides a sword, the mounted soldier carried a twelve-foot metal lance.

Foot soldiers, yeomen and all common men, archers, cross-bowmen, pikemen, and spearmen had complete armor that weighed 27 pounds. Archers did not need to be very mobile since they took a fixed stance and fired into oncoming troops. Other foot soldiers carried a large shield and a sword.

The longbow, six feet long and originally a Welsh weapon, was basic to English warfare. It required great skill and could discharge twelve arrows a minute to the crossbow's two, with a range of 275 yards. The French favored the crossbow which had more power.

A pike was a six-foot long shaft with a metal tip. Some foot soldiers also carried battle axes.

Other weapons would have included siege machines, like catapults to throw anything from boulders to dead horses (to spread diseases) over protective castle or city walls. There were also giant crossbows which hurled enormous iron darts. Cannons and guns were increasingly used but were as dangerous to the users as to the target. Their chief effect was to create terror.

In the early 1300s the only way to gather and pay for troops was by taxation. Troops were recruited under professional commanders from the noble class. Common troops were selected by a King's Commission which moved from community to community, assembling able-bodied men. Some went unwillingly but many went willingly, hoping to make enough out of looting to support their families between harvests. (For the common people peace was often as perilous as war.) The soldier was guaranteed pay, and if the money was more than a quarter in arrears, he was free to quit and go home, but money was often late, and leaving the army usually meant making your way alone in a hostile land which was

unfamiliar and which had recently been devastated by the soldier's own army.

The army was divided into three main groupings called "battles," each led by a supreme commander, either the king or his delegate. In addition, there were often two wings of troops, probably archers. The commander would "order battles," position his troops as circumstances dictated. Each battle was subdivided into companies or bannerets under the command of a Knight Banneret, whose knight's pennon (banner) was a necessary means of identification for a man whose entire body was covered in steel. The Knight Banneret can be compared to a modern day captain. Under him were approximately 100 men: men-at-arms (heavily armed knights and esquires) and foot soldiers armed with longbows, crossbows, pikes and spears.

When King Henry set off to Southampton, from where he would sail, he planned for a ten-week campaign (which turned out to be fifteen weeks) and he had 10,000 men, many of whom were volunteers. It took two weeks just to get the men and their 25,000 horses and supplies on board, and then they had to wait eighteen days on board ship before the winds were right to take them to France.

They landed at Le Havre in France, besieged the nearby town of Harfleur, and defeated it rather easily. However, by this time the army was in a rather poor way: the weather was wet and the land marshy--iron weapons and armor were rusting, and the men's boots were disintegrating, but more men were disabled by dysentery than from worn-out boots or wounds. When they were down to 7,000 men and their food supplies were running low, Henry decided to return to England. They marched 250 miles in 20 days, but before they could reach their ships on the coast, the French blocked their path.

Henry had a good defensive position in a field between the woods of Agincourt and the woods of Tramecourt. The longbowmen set sharpened stakes in the ground and took up their positions behind them. The flanks and the rear-guard supplies were protected by woods, and they could see the enemy coming for miles.

The mounted French knights charged but the heavy mud slowed them down and they ran straight into a hail of English arrows. Many were hit, many simply fell from their horses, and because of their heavy armor, could not get up. The rest retreated straight into the second French advance of foot soldiers. Fallen men and horses, dead and alive, lay in front of the English longbowmen. Henry ordered them to fire into the masses, wheeled his flanks of men-at-arms, and ordered them to kill anyone who remained alive.

The plumes and banners of the French lay twisted in the mud and the English soldiers pulled off the armor and sorted through the clothing of the fallen.

Even today in England the word "Agincourt" evokes national pride and patriotic responses.

Discussion Questions:

Now that you know how battles were fought in the Middle Ages and a little about the battle at Agincourt, imagine yourself in the English camp. Answer the questions below to prepare for class discussion:

a. Why do you have 25,000 horses for this campaign and only 10,000 men, many of whom are foot soldiers?

b. What kind of personnel are in the camp besides fighting men?

c. How do all of you travel?

d. What do you all feel about the civilians whose villages and farms you are marching through? What do you think they will feel about your army? How do these two groups interact?

e. What would it be like to fight and move in the weather as it has been described? How does that affect morale and fighting ability?

f. What would the battle have looked like if you were a non-combatant, and saw it from a distance? What would be your view if you were in the middle of the fighting? (Remember that the farthest you could be from the battle would be 275 yards, less than the length of a football field, and then only if you were a crossbowman.)

g. Why would the English nobles have agreed to support the King in this war? Why would commoners have agreed to go and fight? Why would the English people agree to support this war with their men and tax money? Which of these groups do you think knew what they were agreeing to before the fighting began? Did they know "what they were running from, and to, and why?"

h. Put yourself in the shoes of the French and try to answer the same questions (in g. above) about the French.

i. This battle is related in Shakespeare's Henry V. Why do you think Shakespeare chose to write about it? How can you

anticipate he will characterize the English? Who do you expect will be the hero? Who is the protagonist and who is the antagonist? (Because it is a part of their history, you can expect that the English will know who Henry is and the outcome of the battle of Agincourt, even if they never see the play.) What differences in the telling of the tale might you expect if it had been written by a French playwright?

HENRY V

by William Shakespeare
(1564-1616), English

Prologue

[Enter Chorus]

CHORUS: O for a Muse of fire,* that would ascend
The brightest heaven of invention,*
A kingdom for a stage, princes to act
And monarchs to behold the swelling scene!
Then should the warlike Harry,* like himself,
Assume the port* of Mars, and at his heels,
Leashed in like hounds, should famine, sword, and fire
Crouch* for employment. But pardon, gentles* all,
The flat unraiséd* spirits that have dared
On this unworthy scaffold to bring forth
So great an object. Can this cockpit* hold
The vasty fields of France? Or may we cram
Within this wooden O* the very casques*
That did affright the air at Agincourt?
Oh pardon! Since a crooked figure may
Attest* in little place a million,
And let us, ciphers to this great accompt,*
On your imaginary forces* work.
Suppose within the girdle of these walls
Are now confined two mighty monarchies,
Whose high upreared and abutting* fronts
The perilous narrow ocean* parts asunder.
Piece out our imperfections with your thoughts.
Into a thousand parts divide one man,
And make imaginary puissance.*
Think when we talk of horses that you see them
Printing their proud hoofs i' the receiving earth.
For 'tis your thoughts that now must deck our kings,
Carry them here and there, jumping o'er times,
Turning the accomplishment of many years
Into an hourglass. For which supply,
Admit me Chorus to this history,
Who prologue-like your humble patience pray
Gently to hear, kindly to judge, our play.

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Notes:

1. Muse of fire: burning inspiration to light the audience's imagination.

1-2. That would climb to the heights of artistic invention.

5. King Henry was also called Harry.

6. port = deportment, bearing

8. Crouch so as to be ready to spring.

8. gentles = gentle audience

9. unraised = uninspired

11. cockpit = playhouse

13. wooden O = the playhouse

13. very casques = actual helmets

16. attest = stand for

17. accompt = reckoning

18. imaginary forces = powers of imagination

21. abutting = neighboring

22. narrow ocean = English Channel, which separates England from France

25. puissance = power, might

SELECTIONS FROM HENRY V
by William Shakespeare

Act III, Scene i
France. Before Harfleur*

[Alarum.* Enter King Henry, with his generals and several soldiers with scaling ladders.*]

KING HENRY: Once more unto the breach*, dear friends, once more,
Or close the wall up with our English dead.
In peace there's nothing so becomes a man
As modest stillness and humility.
But when the blast of war blows in our ears,
Then imitate the action of the tiger,
Stiffen the sinews, summon up the blood,
Disguise fair nature with hard-favored* rage.
Then lend the eye a terrible aspéct,
Let it pry through the portage* of the head
Like the brass cannon. Let the brow o'erwhelm it
As fearfully as doth a gallèd* rock
O'erhand and jutty* his confounded* base,
Swilled with the wild and wasteful ocean.
Now set the teeth and stretch the nostril wide,
Hold hard the breath, and bend up every spirit
To his full height. On, on, you noblest English,
Whose blood is fet* from fathers of war proof!*
Fathers that, like so many Alexanders,
Have in these parts from morn till even fought,
And sheathed their swords for lack of argument.*
Dishonor not your mothers. Now attest
That those whom you called fathers did beget you.
Be copy now to men of grosser blood,
And teach them how to war. And you, good yeomen,*
Whose limbs were made in England, show us here
The mettle of your pasture. Let us swear
That you are worth your breeding, which I doubt not,
For there is none of you so mean and base
That hath not noble luster in your eyes.
I see you stand like greyhounds in the slips,*
Straining upon the start. The game's afoot.
Follow your spirit, and upon this charge
Cry "God for Harry, England, and Saint George!"*
[Exeunt. Alarum.]

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Stage directions:

*Alarum = trumpet call to arms.
*Scaling ladders = When storming the high walls of cities or castles, soldiers ran to the walls with long ladders and held them in place while armed men climbed them to get over the fortified walls.
*Harfleur = opposite Le Havre at the mouth of the Seine River.

Notes:

1. breach = break (i.e., in the wall)

8. hard-favored = grim-faced

10. portage = porthole

12. galled = worn

11. jutty = jut over

11. confounded = worn

18. fet = fetched

18. warproof = proved in war

21. argument = matter for dispute

25. yeoman = men from the country, usually the archers

31. slips = a collar for greyhounds which can be released, or slipped off, quickly

34. Saint George = patron saint of England, a slayer of dragons

Discussion Questions:

1. Be able to describe what the scene looked like in reality and how it would look on the stage.

2. Find the words which Henry uses, for their sound or for the images they create, to achieve his purposes. What are his purposes?

3. Draw a cartoon or sketch of the soldier Henry describes in lines 6-17.

Act IV, Scene iii
The English Camp

[Enter Gloucester, Bedford, Exeter, Erpinham, Salisbury and Westmoreland.] (All are English nobles who are the equivalent of generals, because they have raised their own troops and command them in battle; they are also advisers to the king.)

GLO: Where is the King?

BED: The King himself is rode to view their battle.*

WEST: Of fighting men they have full threescore thousand.

EXE: There's five to one. Besides, they all are fresh.

SAL: God's arm strike with us! 'Tis a fearful odds.
God be wi' you, Princes all. I'll to my charge*
If we no more meet till we meet in Heaven,
Then, joyfully, my noble Lord of Bedford,
My dear Lord Gloucester, and my good Lord Exeter,
And my kind kinsman, warriors all, adieu!

BED: Farewell, good Salisbury, and good luck go with thee!

EXE: Farewell, kind lord. Fight valiantly today.
And yet I do thee wrong to mind* thee of it,
For thou art framed* of the firm truth of valor.

[Exit Salisbury]

BED: He is as full of valor as of kindness, Princely in both.

[Enter the King]

WEST: Oh, that we now had here
But one ten thousand of those men in England
That do no work today!

K. HENRY: What's he that wishes so?
My cousin Westmoreland? No, my fair cousin.
If we are marked to die, we are enow
To do our country loss, and if to live,
The fewer men, the greater share of honor.
God's will* I pray thee wish not one man more.
By Jove, I am not covetous for gold,
Nor care I who doth feed upon* my cost.
It yearns* me not if men my garments wear,
Such outward things dwell not in my desires.
But if it be a sin to covet honor,

I am the most offending soul alive.
No, faith, my coz,* wish not a man from England.
God's peace! I would not lose so great an honor
As one man more, methinks, would share from me
For the best hope I have. Oh, do not wish one more!
Rather proclaim it, Westmorland, through my host,
That he which hath no stomach to this fight,
Let him depart. His passport shall be made
And crowns for convoy put into his purse.
We would not die in that man's company
That fears his fellowship to die with us.*
This day is called the feast of Crispian.*
He that outlives this day and comes safe home
Will stand a-tiptoe when this day is named
And rouse him at the name of Crispian.
He that shall live this day and see old age
Will yearly on the vigil feast his neighbors
And say, "Tomorrow is Saint Crispian."
Then will he strip his sleeve and show his scars,
And say, "These wounds I had on Crispin's Day."
Old men forget, yet all shall be forgot.
But he'll remember with advantages*
What feats he did that day. Then shall our names,
Familiar in his mouth as household words,
Harry the King, Bedford and Exeter,
Warwick and Talbot, Salisbury and Gloucester,
Be in their flowing cups freshly remembered.
This story shall the good man teach his son,
And Crispin Crispian shall ne'er go by,
From this day to the ending of the world,
But we in it shall be remembered--
We few, we happy few, we band of brothers.
For he today that sheds his blood with me
Shall be my brother. Be he ne'er so vile,
This day shall gentle his condition.*
And gentlemen in England now abed
Shall think themselves accursed they were not here,
And hold their manhoods cheap whiles any speaks
That fought with us upon Saint Crispin's Day.

[Re-enter Salisbury]

SAL: My sovereign lord, bestow* yourself with speed.
The French are bravely in their battles* set,
And will with all expedience* charge on us.

K. HENRY: All things are ready, if our minds be so.

WEST: Perish the man whose mind is backward now!

K. HENRY: Thou dost not wish more help from England, Coz?

WEST: God's will! My liege, would you and I alone,
Without more help, could fight this royal battle! 75

K. HENRY: Why, now thou hast unwished five thousand men,
Which likes me better than to wish us one.
You know your places. God be with you all!

Notes:

2. battle = troops

6. charge = command

13. mind = remind

14. framed = made

25. upon = at

26. yearns = grieves

30. coz = cousin (but used with any relation)

37. crowns = money to get him home

39. fears...us = is afraid to share death with us

40. Crispian = Crispin and Crispian were both martyred at Soissons in 287 A.D. They became the patron saints of shoemakers. Their day is October 25.

50. with advantages = i.e., the story will gain in telling

63. gentle...condition = make him a gentleman; improve in rank or station

68. bestow = move

69. battles; order of battle

70. expedience = haste

Discussion Questions:

4. Describe what happens in this scene.

5. How are these nobles, who will lead their troops in the coming battle, feeling at the beginning of the scene? When do their attitudes change? How did Henry raise their morale? What does he say that revives their fighting spirit?

RESEARCH PROJECTS AND BOOK LIST

Research Project Assignment

You will be assigned to one of the five groups below. Each group is to become expert in one historical period and will serve as a resource for the class for the rest of the semester.

Your research should concentrate on how wars were fought during the period; for example:

a. What did the uniforms look like? What was the practical reason for the uniform or for parts of the uniform; for example, why was a particular kind of helmet used?

b. What kinds of weapons were used? What were the names and functions of the weapons?

c. What kinds of transportation were available? How did that affect the tactics and strategies of fighting?

d. What were the tactics? Consider whether soldiers were massed and attacked in columns, for example, or whether they were in stationary positions like trenches or bunkers.

Review the essay on war in the Middle Ages. The kinds of information in that essay will help you to decide what kinds of information to look for.

Duplications of drawings or sketches or other illustrations which you can put on the bulletin board will aid your presentation.

The research assignments are as follows:

Group 1: Find information about how wars were fought in the late 1700's and early 1800's, Napoleon's time. This description should include information on weapons, transportation, communication, and uniforms. Think about how those technological changes changed the specifics of battle from Henry V's time.

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Group 2: Find information about how the US Civil War was fought (mid-nineteenth century). Include information on weapons, transportation, communications, and uniforms. Think about how the new technology of the time changed the way soldiers fought.

Group 3: Find out how World War I was fought. Include information about weapons, transportation, communications, and uniforms. How did new technology change the way wars were fought?

Group 4: Find out how World War II was fought. Include information about weapons, transportation, communications, and uniforms. How did the new technology change the way wars were fought?

Group 5: Find out what new weapons have been developed since 1950. What weapons would be used if there were a World War III? How would the weaponry change the way a future war would be fought?

Following your research, your first assignment will be to read poems from the historical period and discuss them in class. You should be able to apply your research of the period to the readings and to give information to others in the class which will help them to understand the readings.

Book List

For this assignment the best sources to start with are probably military dictionaries and encyclopedias, or picture records and illustrated histories.

A short list of helpful references is below. Find other sources by first looking up "military" in the subject section of the card catalog in the library. Also look in the Readers' Guide to Periodical Literature. Magazines devoted to historical subjects often have succinct information and good illustrations.

KEEP A BIBLIOGRAPHY in a separate section of your notebook. Follow the forms below.

BOOKS--
Forester, C.S. Sink the Bismarck! New York: Bantam Pathfinder Editions, Bantam Books, 1963.

PERIODICALS--
Furlong, Barry. "The Blitzkrieg Comes to the Gridiron." Smithsonian Vol. 16. 11(Feb. 1986):125-138.

Book List

Bidwell, Shelford. World War 3. (Good explanation of how a third world war may be fought, why and how it might begin.)

Brodie, Howard. War Drawings: WWII, Korea.

Capa, Robert. Images of War. (Photographs by one of the outstanding photojournalists of World War II.)

Duncan, David Douglas. This Is War! (Photo narrative. Korean War.)

Duncan, David Douglas. War without Heroes. (Vietnam.)

Dunnigan, James F. How to Make a War: a comprehensive guide to modern warfare. (Looks formidable on the shelf but is easy reading. Divides material into subtopics so specific information on modern weapons is easy to find.)

Funcken, Liliane. The Age of Chivalry. (Three volumes of wonderful color drawings on arms, uniforms, and fortifications; excellent explanations.)

Mauldin, William. I've Decided I Want My Seat Back. (Famous cartoonist's view of World War II.)

Mauldin, William. Mud and Guts: a look at the common soldier of the American Revolution. (Very short text, informally written and easy to read. Mauldin applies his WWII cartoon style to the American Revolution and describes the everyday life of the foot soldier.)

Quick, John. Dictionary of Weapons and Military Terms. (Good pictures and descriptions. Arranged alphabetically.)

Saxtorph, N.M. Weapons and Warriors of Early Times. (3000 BC to 1700 AD. Excellent illustrations and explanations of how weapons were used, battles fought, etc.)

Schick, I.T., ed. Battledress. (Excellent illustrations of uniforms.)

Tarassuk, Leonid and Claude Blair. The Complete Encyclopedia of Arms and Weapons. (Excellent illustrations and explanations of weaponry throughout history from prehistoric times to the present. Arranged alphabetically.)

Weeks, John. Assault from the Sky: a history of airborne warfare.

Young, Peter. Fighting Men from Alexander's Army to the Present.

TECHNOLOGICAL ADVANCES AND PERCEPTIONS OF WAR
Lesson Three

Introduction

In this five-day lesson students will work in groups to research some weapons and methods of warfare, and then relate this research to various poems about war and peace. Once students have learned more about the types of warfare with which poets were coping, their oral presentations of the poems should reflect their deeper understanding of the poets' situations.

Materials

- one copy per student of Handout #5: Poems
- copies for two-fifths of the class of Handout #6: Group One/Two Assignment
- copies for one-fifth of the class of Handout #7: Group Three Assignment
- copies for one-fifth of the class of Handout #8: Group Four Assignment
- copies for one-fifth of the class of Handout #9: Group Five Assignment
- one copy per student of Handout #10: Study Guide on Poetry (preparation for Lesson Four)

Procedures: Day 5

Library Research on Technological Advances: 50 minutes

1. Students should work in the library in groups during the entire class period.

   Note: Please see Appendix B which contains additional poems and suggestions for teaching them. You may wish to break up the group reports with class work suggested in this appendix, or to intersperse some of the additional poems with the analysis in Lesson Four.

Procedures: Days 6, 7, 8, and 9

Preparation for Presentations on Poetry: Day 6 and Day 7

1. At the beginning of Day 6, inform students that they are going to examine in groups a series of poems that are arranged more or less in chronological order and to prepare group presentations. They will be considering how attitudes toward war change because of changes in warfare. Students should pay attention to the differences in attitudes before, during, and after wars are fought.

2. Have students form the five groups to which they were previously assigned. Give each student Handout #5 (Poems) and also #6 (Group One/Two Assignment), #7 (Group Three Assignment), #8 (Group Four Assignment), and #9 (Group Five Assignment), depending upon the group to which students belong.

   For the rest of the period on Day 7, students are to work together on their group assignments. Some may wish to go to the library. You should be available to answer questions, make suggestions, and to help readers prepare to read aloud. Students should continue their research as homework. Tell them that their groups will make presentations on Day 8.

Oral Presentations on Poetry: Day 8 and Day 9 (20 minutes for each group)

1. At the beginning of Day 8, ask students if they need a few minutes to organize their oral presentations. Give them five to ten minutes if necessary.

2. Call first on combined Groups One and Two. Remind students to take notes. Continue with the remaining group presentations. Finish the group presentations on Day 9, leaving the last ten or fifteen minutes for a summarizing discussion.

Summary: Day 9 (10 minutes)

1. For the last ten minutes of class on Day 9, have students focus on why they think attitudes about war have changed from Shakespeare's time to the present. Tell students that they have had a small sampling of poetry that covered a time span from 1599 to the early 1970s. Even though the subject was the same in each poem, each is different in content, form, and attitude or tone.

   Remind students to take notes during the class discussions. Have one student make a copy of his/her notes for you because you may want to use his/her answers as the basis for a test.

2. Encourage students to generalize about poets and poetry. Following are a few questions which may help get a discussion started:

   - What is a poem? What are some characteristics of a poem?
   - How does a poet use language differently from other writers?
   - How do poets reflect the time in which they live and write?
   - Are poets, as far as students can tell from the selections

they write about?

- o Whose experiences do poets write about?

Ask students to characterize attitudes toward war in periods before, during, and after wars and to explain changes in attitude.

3. Write the following title on the chalkboard: "Epitaph for the Unknown Soldier," by W.H. Auden.

   If students know, have them explain what an "epitaph" is, as well as the tradition in many countries of monuments for unknown soldiers. If no one knows, explain.

   Tell the class you will read the entire poem, "Epitaph for the Unknown Soldier," and then you would like them to tell you why it is a poem, and why W.H. Auden wrote it. You may want to read the poem, which follows, more than once.

Epitaph for the Unknown Soldier

To save the world you asked this man to die:
Would this man, could he see you now, ask why?

Tell students that Auden has also written "Epitaph for an Unknown Citizen," which is not about a citizen in wartime. Ask students to write a two-line epitaph for an unknown citizen as homework.

"Epitaph for the Unknown Soldier" from W.H. AUDEN: COLLECTED POEMS, 1955. Reprinted with permission of Random House, Inc.

The Battle of Blenheim
by Robert Southey
(1774-1843), English

I
It was a summer evening,
Old Kasper's work was done,
And he before his cottage door
Was sitting in the sun,
And by him sported on the green
His little grandchild Wilhelmine.

II
She saw her brother Peterkin
Roll something large and round,
Which he beside the rivulet
In playing there had found
That was so large, and smooth, and round.

III
Old Kasper took it from the boy,
Who stood expectant by;
And then the old man shook his head,
And with a natural sigh,
"'Tis some poor fellow's skull," said he,
"Who fell in the great victory.

IV
"I find them in the garden
For there's many here about;
And often when I go to plough,
The ploughshare turns them out!
For many thousand men," said he,
"Were slain in that great victory."

V
"Now tell us what 'twas all about,"
Young Peterkin, he cries;
And little Wilhelmine looks up
With wonder-waiting eyes;
"Now tell us all about the war,
And what they fought each other for."

From THE OXFORD BOOK OF WAR POETRY, Jon Stallworthy, ed., 1984. Oxford University Press, Oxford, England. Reprinted by the ISAAC Project of the Stanford Program on International and Cross-Cultural Education.

VI

"It was the English," Kasper cried,
"Who put the French to rout;
But what they fought each other for,
I could not well make out;
But everybody said," quoth he,
"That 'twas a famous victory.

VII

"My father lived at Blenheim* then,
Yon little stream hard by;
They burnt his dwelling to the ground,
And he was forced to fly;
So with his wife and child he fled,
Nor had he where to rest his head.

VIII

"With fire and sword the country round
Was wasted far and wide,
And many a childing mother then,
And new-born baby died;
But things like that, you know, must be
At every famous victory.

IX

"They say it was a shocking sight
After the field was won;
For many thousand bodies here
Lay rotting in the sun;
But things like that, you know, must be
After a famous victory.

X

"Great praise the Duke of Marlbro' won,
And our good Prince Eugene."
"Why 'twas a very wicked thing!"
Said litte Wilhemine.
"Nay...nay...my little girl," quoth he.
"It was a famous victory.

XI

"And everybody praised the Duke
Who this great fight did win."
"But what good came of it at last?"
Quoth little Peterkin.
"Why that I cannot tell," said he.
"But 'twas a famous victory."

* pronounced BLEH-num

The Volunteer
by Herbert Asquith
(1852-1928), English

Here lies a clerk who half his life had spent
Toiling at ledgers in a city grey,
Thinking that so his days would drift away
With no lance broken in life's tournament.
Yet ever 'twixt the books and his bright eyes
The gleaming eagles of the legions came,
And horsemen, charging under phantom skies,
Went thundering past beneath the oriflamme.*

And now those waiting dreams are satisfied;
From twilight to the halls of dawn he went;
His lance is broken; but he lies content
With that high hour, in which he lived and died.
And falling thus he wants no recompense,
Who found his battle in the last resort;
Nor need he any hearse to bear him hence,
Who goes to join the men of Agincourt.

* oriflamme = red silk banners carried into battle by medieval French kings

From POEMS 1912-1933 by Herbert Asquith. Reprinted with permission of Sidgwick & Jackson Ltd., London, England, by the International Security and Arms Control Project of the Stanford Program on International and Cross-Cultural Education.

The Dead
by Rupert Brooke
(1887-1915), English

Blow out, you bugles, over the rich Dead!
   There's none of these so lonely and poor of old,
   But, dying, has made us rarer gifts than gold.
These laid the world away; poured out the red
Sweet wine of youth; gave up the years to be
   Of work and joy, and that unhope serene,
   That men call age; and those who would have been
Their sons, they gave their immortality.

Blow, bugles, blow! They brought us, for our dearth,
   Holiness, lacked so long, and Love, and Pain.
Honour has come back, as a king, to earth,
   And paid his subjects with a royal wage;
And Nobleness walks in our ways again;
   And we have come into our heritage.

From THE OXFORD BOOK OF WAR POETRY, Jon Stallworthy, ed., 1984. Oxford University Press, Oxford, England. Reprinted by the ISAAC Project of the Stanford Program on International and Cross-Cultural Education.

The Soldier
by Rupert Brooke
(1887-1915), English

If I should die, think only this of me:
That there's some corner of a foreign field
That is for ever England. There shall be
In that rich earth a richer dust concealed;
A dust whom England bore, shaped, made aware,
Gave, once, her flowers to love, her ways to roam,
A body of England's breathing English air,
Washed by the rivers, blest by suns of home.

And think, this heart, all evil shed away,
A pulse in the eternal mind, no less
Gives somewhere back the thoughts by England given;
Her sights and sounds; dreams happy as her day;
And laughter, learnt of friends; and gentleness,
In heart's at peace, under an English heaven.

From THE OXFORD BOOK OF WAR POETRY, Jon Stallworthy, ed., 1984. Oxford University Press, Oxford, England. Reprinted by the ISAAC Project of the Stanford Program on International and Cross-Cultural Education.

The Happy Warrior
by Herbert Read
(1893-1968), English

His wild heart beats with painful sobs,
His stain'd hands clench an ice-cold rifle,
His aching jaws grip a hot parch'd tongue,
His wide eyes search unconsciously.

He cannot shriek.

Bloody saliva
Dribbles down his shapeless jacket.

I saw him stab
And stab again
A well-killed Boche.*

This is the happy warrior,
This is he ...

* Boche = derogatory term for German

From COLLECTED POEMS by Herbert Read, published by Faber and Faber Ltd. Reprinted with permission of David Higham Associates Limited, London, England, by the International Security and Arms Control Project of the Stanford Program on International and Cross-Cultural Education.

The Kiss
by Siegfried Sassoon
(1896-1967), English

To these I turn, in these I trust--
Brother Lead and Sister Steel*
To his blind power I make appeal,
I guard her beauty clean from rust.

He spins and burns and loves the air,
And splits a skull to win my praise:
But up the noble marching days
She glitters naked, cold and fair.

Sweet sister, grant your soldier this:
That in good fury he may feel
The body where he sets his heel
Quail from your downward darting kiss.

* Brother Lead and Sister Steel = bullet and bayonet

From THE COLLECTED POEMS OF SIEGFRIED SASSOON by Siegfried Sassoon. Copyright 1918 by E.P. Dutton and Co. Copyright renewed 1946 by Siegfried Sassoon. Reprinted with the permission of Viking Penguin, Inc., by the International Security and Arms Control Project of the Stanford Program on International and Cross-Cultural Education.

Suicide in the Trenches
by Siegfried Sassoon
(1886-1967), English

I knew a simple soldier boy
Who grinned at life in empty joy,
Slept soundly through the lonesome dark,
And whistled early with the lark.

In winter trenches, cowed and glum,
With crumps and lice and lack of rum,
He put a bullet through his brain.
No one spoke of him again.

. . .

You smug-faced crowds with kindling eye
Who cheer when soldier lads march by,
Sneak home and pray you'll never know
The hell where youth and laughter go.

From THE COLLECTED POEMS OF SIEGFRIED SASSOON by Siegfried Sassoon. Copyright 1918 by E.P. Dutton and Co. Copyright renewed 1946 by Siegfried Sassoon. Reprinted with the permission of Viking Penguin, Inc., by the International Security and Arms Control Project of the Stanford Program on International and Cross-Cultural Education.

A Lament
by Wilfrid Wilson Gibson
(1878-1962), English

We who are left, how shall we look again
Happily on the sun, or feel the rain,
Without remembering how they who went
Ungrudgingly, and spent
Their all for us, loved, too, the sun and rain?

A bird among the rain-wet lilac sings--
But we, how shall we turn to little things
And listen to the birds and winds and streams
Made holy by their dreams,
Nor feel the heart-break in the heart of things?

From POEMS 1905-1925 by Wilfrid Wilson Gibson, published by MacMillan & Co. Ltd. Reprinted with the permission of MacMillan, London, England, by the International Security and Arms Control Project of the Stanford Program on International and Cross-Cultural Education.

Grass
by Carl Sandburg
(1878-1967), American

Pile the bodies high at Austerlitz and Waterloo.
Shovel them under and let me work--
I am the grass; I cover all.

And pile them high at Gettysburg
And pile them high at Ypres* and Verdun.
Shovel them under and let me work.
Two years, ten years, and passengers ask the conductor:
What place is this?
Where are we now?

I am the grass.
Let me work.

* pronounced: EE-pr

From CORNHUSKERS by Carl Sandburg, copyright 1918 by Holt, Rinehart and Winston, Inc.; renewed 1946 by Carl Sandburg. Reprinted with the permission of Harcourt Brace Jovanovich, Inc., by the International Security and Arms Control Project of the Stanford Program on International and Cross-Cultural Education.

Base Details
by Siegfried Sassoon
(1886-1967), English

If I were fierce, and bald, and short of breath,
   I'd live with scarlet Majors at the Base,
And speed glum heroes up the line to death.
   You'd see me with my puffy petulant face,
Guzzling and gulping in the best hotel,
   Reading the Roll of Honour. `Poor young chap.'
I'd say--`I used to know his father well;
   Yes, we've lost heavily in this last scrap.'

And when the war is done and youth stone dead,
I'd toddle safely home and die--in bed.

From THE COLLECTED POEMS OF SIEGFRIED SASSOON by Siegfried Sassoon. Copyright 1918 by E.P. Dutton and Co. Copyright renewed 1946 by Siegfried Sassoon. Reprinted with the permission of Viking Penguin, Inc., by the International Security and Arms Control Project of the Stanford Program on International and Cross-Cultural Education.

The Next War
To Sacheverell, November 1918
by Osbert Sitwell
(1892-1969), English

The long war had ended.
Its miseries had grown faded.
Deaf men became difficult to talk to,
Heroes became bores.
Those alchemists
Who had converted blood into gold
Had grown elderly.
But they had a meeting,
Saying,
'We think perhaps we ought
To put up tombs
Or erect altars
To those brave lads
Who were so willingly burnt,
Or blinded,
Or maimed,
Who lost all likeness to a living thing,
Or were blown to bleeding patches of flesh
For our sakes.
It would look well.
Or we might even educate the children.'
But the richest of these wizards
Coughed gently;
And he said:
'I have always been to the front
--In private enterprise--,
I yield in public spirit
To no man.
I think yours is a very good idea
--A capital idea--
And not too costly . . .
But it seems to me
That the cause for which we fought
Is again endangered.
What more fitting memorial for the fallen
Than that their children
Should fall for the same cause?'

From SELECTED POEMS by Sir Osbert Sitwell, published by Duckworth General Publishers. Reprinted with the permission of David Higham Associates Limited, London, England, by the ISAAC Project of the Stanford Program on International and Cross-Cultural Education.

Rushing eagerly into the street,
The kindly old gentlemen cried
To the young:
     'Will you sacrifice
     Through your lethargy
     What your fathers died to gain?
     The world must be made safe for the young!'

And the children
Went . . .

Unseen Fire
by R.N. Currey
(1907-), South African-English

This is a damned inhuman sort of war.
I have been fighting in a dressing-gown
Most of the night; I cannot see the guns,
The sweating gun-detachments or the planes;

I sweat down here before a symbol thrown
Upon a screen, sift facts, initiate
Swift calculations and swift orders; wait
For the precise split-second to order fire.

We chant our ritual words; beyond the phones
A ghost repeats the orders to the guns:
One Fire...Two Fire...ghosts answer: the guns roar
Abruptly; and an aircraft waging war
Inhumanly from nearly five miles height
Meets our bouquet of death--and turns sharp right.

From THIS OTHER PLANET by R.N. Currey, published in 1945 by Routledge & Kegan Paul Ltd. Reprinted with the permission of Associated Book Publishers (UK) Ltd., London, England, by the International Security and Arms Control Project of the Stanford Program on International and Cross-Cultural Education.

To Whom It May Concern
by Adrian Mitchell
(1932-), English

I was run over by the truth one day.
Ever since the accident I've walked this way
So stick my legs in plaster
Tell me lies about Vietnam.

Hear the alarm clock screaming with pain,
Couldn't find myself so I went back to sleep again
So fill my ears with silver
Stick my legs in plaster
Tell me lies about Vietnam.

Every time I shut my eyes all I see is flames.
Made a marble phone book and I carved all the names
So coat my eyes with butter
Fill my ears with silver
Stick my legs in plaster
Tell me lies about Vietnam.

I smell something burning, hope it's just my brains.
They're only dropping peppermints and daisy-chains
So stuff my nose with garlic
Coat my eyes with butter
Fill my ears with silver
Stick my legs in plaster
Tell me lies about Vietnam.

Where were you at the time of the crime?
Down by the Cenotaph drinking slime
So chain my tongue with whiskey
Stuff my nose with garlic
Coat my eyes with butter
Fill my ears with silver
Stick my legs in plaster
Tell me lies about Vietnam.

From OUT LOUD by Adrian Mitchell, 1964, published by Jonathan Cape Ltd. Reprinted with permission of W.H. Allen, London, England, by the International Security and Arms Control Project of the Stanford Program on Cross-Cultural Education.

You put your bombers in, you put your conscience out,
You take the human being and you twist it all about
So scrub my skin with women
Chain my tongue with whiskey
Stuff my nose with garlic
Coat my eyes with butter
Fill my ears with silver
Stick my legs in plaster
Tell me lies about Vietnam.

Your Attention Please
by Peter Porter
(1929-), Australian

The Polar DEW has just warned that
A nuclear rocket strike of
At least one thousand megatons
Has been launched by the enemy
Directly at our major cities.
This announcement will take
Two and a quarter minutes to make,
You therefore have a further
Eight and a quarter minutes
To comply with the shelter
Requirements published in the Civil
Defence Code--section Atomic Attack.
A specially shortened Mass
Will be broadcast at the end
Of this announcement--
Protestant and Jewish services
Will begin simultaneously--
Select your wavelength immediately
According to instructions
In the Defence Code. Do not
Take well-loved pets (including birds)
Into your shelter--they will consume
Fresh air. Leave the old and bed-
ridden, you can do nothing for them.
Remember to press the sealing
Switch when everyone is in
The shelter. Set the radiation
Aerial, turn on the geiger barometer.
Turn off your television now.
Turn off your radio immediately
The Services end. At the same time
Secure explosion plugs in the ears
Of each member of your family. Take
Down your plasma flasks. Give your children
The pills marked one and two
In the C.D. green container, then put
Them to bed. Do not break

From COLLECTED POEMS by Peter Porter, published in 1983 by Oxford University Press. Reprinted with the permission of Oxford University Press, Oxford, England, by the International Security and Arms Control Project of the Stanford Program on International and Cross-Cultural Education.

The inside airlock seals until
The radiation All Clear shows
(Watch for the cuckoo in your
perspex panel), or your District
Touring Doctor rings your bell.
If before this, your air becomes
Exhausted or if any of your family
Is critically injured, administer
The capsules marked `Valley Forge'
(Red pocket in No. 1 Survival Kit)
For painless death. (Catholics
Will have been instructed by their priests
What to do in this eventuality.)
This announcement is ending. Our President
Has already given order for
Massive retaliation--it will be
Decisive. Some of us may die.
Remember, statistically
It is not likely to be you.
All flags are flying fully dressed
On government buildings--the sun is shining.
Death is the least we have to fear.
We are all in the hands of God.
Whatever happens happens by His will.
Now go quickly to your shelters.

GROUPS ONE/TWO ASSIGNMENT

Prepare a group oral presentation in which you give the background information about how wars were fought in the late 1700s and early 1800s. Prepare to read about the "Battle of Blenheim," "The Volunteer," "The Dead," and "The Soldier" (poems in Handout #5) and discuss them for the class in 30 minutes. Use the information you have from your library research.

Your presentation may be structured and given in any form you like, but remember that the rest of the class will not have your information or have read the poems previously: they will be hearing them for the first time.

Suggestions for presenting "The Battle of Blenheim":

1. Write the title, name of the poet, and the dates he lived on the chalkboard. (His name is pronounced SUH-thee.)

2. Decide which words to write on the chalkboard and define.

3. Relate the poem to the historical time. It was written about 100 years after the battle was fought. Tell the class where Blenheim is, when and how the battle was fought, what countries were involved, and who the generals were.

4. Because this poem has three characters and a narration, it may be read by four people, each taking a part, or by one person.

5. Find the images of war and death, and of peace and life. What other contrasting images can you find? How are these contrasts part of the poet's vision? What parts of the poem appeal to the senses? Do you find any irony?

6. Point out to the class that there is a generation gap inherent in the poem. Discuss the different points of view, either as a group or with the class, and see if you can draw some conclusions about why they exist. Find out with which point of view members of the class are in sympathy. Ask the class what they think the poet's opinion of the battle was.

7. Write the titles of the rest of the poems and the authors' names on the chalkboard.

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Suggestions for presenting "The Volunteer":

1. Point out that this poem was written in enthusiastic expectation of World War I.

2. Examine the allusions to medieval warfare and the age of chivalry. (Some examples are: lance, tournament, gleaming eagles, legions.) Explain what they refer to.

   Contrast these allusions with words which describe the clerk's everyday modern life.

   Consider these questions: What did the clerk daydream about? What did he do as a consequence of his daydreams? Why does the poet think the clerk "lies content"?

   How do you explain the poet's response to the way the clerk died? How does the poet literally see (visualize) warfare? How does he see war symbolically? Contrast his perceptions of war with his perceptions of peace. How does he see war as valuable to the individual?

Suggestions for presenting "The Dead" and "The Soldier":

1. Rupert Brooke was almost the stereotype of a romantic soldier-poet. Find out a few facts about his life to tell the class.

2. Look at the nouns he has capitalized in "The Dead": he meant them to represent important ideas.

3. Look at the images in "The Dead": "rich Dead," "red Sweet wine of youth" (for blood), "unhope serene." What is the "holiness" he writes about? What is their "heritage"?

4. Conclusions: what is his view of soldiers and war?

5. Read to the class "The Soldier." Probably no discussion is necessary but point out to the class that these last three poems were written before World War I. Summarize the prewar attitude of these three works, and contrast it with the postwar poem, "The Battle of Blenheim."

6. To prepare for Group Three, tell the class that World War I did not live up to the expectations of the young men who went to it so eagerly. Modern warfare in 1914 turned out to be quite different from previous wars.

GROUP THREE ASSIGNMENT

Prepare a group oral presentation in which you give the background information about how World War I was fought, and prepare to read aloud "The Happy Warrior," "The Kiss," "Suicide in the Trenches," and "A Lament" (poems in Handout #5) and discuss them for the class in 20 minutes. Use the information you found in your library research.

Your presentation may be structured and given in any form you like, but remember that the rest of the class will not have your information or have read the poems previously; they will be hearing them for the first time.

Suggestions for presenting "The Happy Warrior":

1. Write the title and author's name on the chalkboard.

2. Which senses (touch, taste, sound, sight, and smell) are evoked in the poem? What vowel or consonant sounds are repeated for what effects?

3. Compare the images in this poem with the ones read by groups one and two. Point out that this was written after the war began and draw conclusions about war as an idea and as a reality. (Differences in details.) Explain how World War I was fought differently from preceding wars.

4. Consider that, even though this is a poem, it is highly realistic. What is the effect of concentrating these details instead of writing this scene into a short story? Does the poet focus on the warrior's physical or emotional experience? Who is the speaker (the voice) of the poem?

5. What is the effect of the short sentences with short (no more than two syllable) words? What effect do the short stanzas have? In this poem a new stanza indicates a pause before the beginning of the next stanza.

6. Write the word "boche" (pronounced bohsh) on the chalkboard and define it for the class. What is the reason the author uses this slang word?

7. Ask the class, or discuss with members of the group during your presentation, what the tone of the poem is. That is, why is the effect ironic?

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Suggestions for presenting "The Kiss":

1. Write the title and author's name on the chalkboard.

2. Point out that the poet has used personification. Read the poem again so that the class can see the human qualities the soldier attributes to his weapons. The last image is especially brutal; the poet means for it to shock.

3. Sassoon was reluctant to have this poem included in anthologies. His reason is interesting because it shows that writer's intentions sometimes fail even after a long and arduous attempt. This is from the introduction of Men Who March Away, p.17:

> The Sassoon poem is particularly interesting, not only for its technical accomplishment and for the terrifying image in the final line, but because in spirit it is so completely alien to the author's whole attitude to war. (Sassoon explained that) 'I originally wrote it as a sort of exercise--in Anglo-Saxon words, as far as I could manage it--after being disgusted by the barbarities of the bayonet-fighting lecture. To this day I don't know what made me write it, for I never felt that I could have stuck a bayonet into anyone, even in self-defence. The difficulty is that it doesn't show any sign of satire.

4. Discuss why this poem fails as irony.

5. Compare the rhyme scheme in this poem with "The Happy Warrior." Compare the length of the lines and the stanzas (verses) in the two poems.

6. Find some biographical information about this poet.

Suggestions for presenting "Suicide in the Trenches":

1. Write the title and author's name on the chalkboard.

2. Compare the rhyme scheme and the length of the lines and stanzas (the physical shape of this poem) with "The Kiss" or "The Happy Warrior."

3. This is not the first reference you have read to civilians who stay out of the war, but it is a different attitude toward them. Compare this attitude with those in "The Volunteer." Discuss why civilians cheer and how soldiers might feel about it. There would, of course, be different reactions. Also, consider how soldiers would feel if

civilians did not cheer, or if, as happened during the Vietnam War, citizens were overtly hostile to the military.

4. How does the poet characterize the boy in the first stanza? In the second? What kind of person was he? Why did "no one (speak) of him again"?

Suggestions for presenting "A Lament":

1. Write the title and author's name on the chalkboard.

2. Consider the poem's imagery, rhyme scheme, and length of verse when reading it aloud. Pay particular attention to the last line in relation to the whole poem when discussing it.

3. Like the other poems in this group, this poem was first published shortly after the war was over. Discuss why they would not have been published during the fighting.

4. A common reaction in soldiers who survive a war is a feeling of guilt when they think of their friends who did not live. This poem, which has a different mood from the others in the group, speaks to that kind of melancholy. Point out to the class the difference in mood and how the poet evokes it through the specific details he mentions. Ask the class, or discuss in the group, ideas of why the poet grieves in this poem.

5. Compare this poem with Rupert Brooke's "The Soldier."

6. Repeat the improvements that had been made in the weaponry that was used in World War I. Tie those facts into the change in attitude about war.

7. Prepare for group four by pointing out that the next great war was only twenty-one years away, even though the combatants in World War I ended the war saying that they were determined never again to repeat the experience.

GROUP FOUR ASSIGNMENT

Prepare a group oral presentation in which you give the background information about how World War II was fought, and prepare to read "Grass," "Base Details," "The Next War," and "Unseen Fire" (poems in Handout #5) and discuss them for the class in 30 minutes.

Your presentation may be structured and given in any form you like, but remember that the rest of the class will not have your information or have read the poems previously; they will be hearing them for the first time.

Suggestions for presenting "Grass":

1. Write the titles and authors' names of all of your group's poems on the chalkboard.

2. Look up the names of the battlefields mentioned. Find out the dates and importance of the battles. Note the time span. Discuss what the world thought when it heard those names during the periods when the battles were fought there. Ask class members if they had heard of them before. Relate their answers to the author's purpose or main idea.

3. Examine repetition as an element of this poem. What is the effect?

4. Point out the visualization necessary to the author's meaning of piles of dead soldiers. What happens in the public's mind to the names of the battlefields and the anonymous piles of dead? Explain the title.

5. Discuss within the group or in class discussion what the author intends by the last two lines.

Suggestions for presenting "Base Details":

1. It is possible that Sassoon had two meanings in mind for the word "base" in the title. Look the word up in the dictionary and discuss the possibility.

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2. Sassoon is talking about officers who do not go into battle. Discuss the words and phrases he uses to characterize them and how the use of language gives the enlisted man's opinions of these officers. Compare these opinions with the opinions in Henry V.

3. Discuss the effect of combining "heroes" with "glum" and "youth" with "stone dead."

4. How are the men he describes "fierce?"

Suggestions for presenting "The Next War":

1. This poem was written just as the war ended. The poet wrote it for his brother, Sacheverell. Tell the class something about the part the Sitwell brothers played in World War I.

2. Find the words the class needs defined, write them on the chalkboard and give definitions.

3. This poem could be read by giving a narrator lines 1-9; two or three people could read lines 10-21 in unison; the narrator would read lines 22-24; one person read lines 25-37; narrator reads lines 38-40; two or three read lines 41-44 in unison.

4. Describe who the speaker (the voice) of the poem might be.

5. Point out that this poem was written at the close of the most terrible war the world had ever known and the poet is predicting another will start. The "alchemists who had converted blood into gold" were businessmen who made money out of the war. Find the words or phrases which are intended to be ironic and bitter. How does the writer use contrast or comparison to communicate the irony?

6. Consider why the poet thinks the children will go to war again. What appeal do the old men make to them? Did Sitwell's prophecy prove true?

7. Draw some conclusions about what attitudes toward war prevailed after World War I.

8. A.E. Houseman's poem, "Epitaph on an Army of Mercenaries" in his collection Last Poems, presents an interesting contrast with this poem. Find this poem and read it to the class.

Suggestions for presenting "Unseen Fire":

1. This is the only poem from World War II. Discuss how the kind of fighting the voice in the poem is waging differs from the other kinds of war in preceding poems. What effect does that have on the speaker? Who is receiving the damage of war and who is inflicting it in this kind of fighting?

2. Locate repeated words and repeated vowel and consonant sounds. What is the effect of these repeated sounds on the listener?

3. What senses are appealed to in this poem? Two settings are suggested; compare them.

4. Examine the juxtaposition of unlikely elements. (Examples: "fighting in a dressing gown" and "bouquet of death.")

GROUP FIVE ASSIGNMENT

Prepare a group oral presentation in which you give the background information about weaponry that has been developed from World War II to today, and prepare to read aloud "To Whom It May Concern" and "Your Attention Please" (poems in Handout #5) and discuss them for the class in 20 minutes. Use the information you found in your library research.

Your presentation may be structured and given in any form you like, but remember that the rest of the class will not have your information or have read the poems previously; they will be hearing them for the first time.

Suggestions for presenting "To Whom It May Concern":

1. Write the titles and the authors' names of all your group's poems on the chalkboard.

2. Even though the language in this poem, and its structure, are so simple, it is possibly the most difficult of all the poems you have heard or read. When approaching this poem consider the following:

   a) Poems are usually more concerned with a moment of intense emotion or emotional understanding rather than with ideas, intellectual understanding;

   b) This is an intensely personal poem and the specific images may mean something entirely different to each person who reads or hears it; (what do the images mean to each of the members of your group?)

   c) It has elements like folk songs or children's rhymes and songs (repetition of phrases; allusion to "Do the Hokey-pokey" in the last stanza. You may find other references to simple music or rhymes.);

   d) Look at the images: in line 1, the writer takes a common phrase, "I feel like I've been run over by a truck," and compares it to realizing "the truth." In stanza 2, he doesn't want to wake up because he can't find himself. What is the connotation of not being able to find oneself? In stanza 3, what "flames" does he see, and

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whose names has he carved in marble? (Image of a tomb or memorial, a cenotaph.) Ask yourselves the same kinds of questions about the rest of the stanzas. You might find it helpful to discuss the images with someone who was an adult during the Vietnam war years.

e) Visualize the person described in the refrain of the last stanza. Who do you think he is? Why does he want the things he asks for? Why does he want to hear lies? What is the emotion he is feeling and what causes it?

f) See if you can get the class to give you ideas about what this poem means. (You may want to read it twice.) This is an example of a kind of poem which can be frustrating if you insist that the images only have one meaning; it meant something to the person who wrote it, but may work quite differently on people who hear it. There are not necessarily right answers to this one.

Suggestions for presenting "Your Attention Please":

1. Write on the chalkboard any terms or words you think the class might not understand. Examples: Polar DEW, geiger barometer, and C.D. for Civil Defense. Explain these.

2. This poet has let the reader know that the poem should be read in a dispassionate, almost robot-like voice rather than with emotion by the way the short phrases are arranged on the page. The relentless piling up of details in the instructions should have a cumulative effect.

3. You might want to look at the last six lines in the poem and consider in what other poems you have heard the same sentiments expressed.

4. Ask the class to discuss with you what elements of poetry are in this selection. Why is it a poem rather than just a list of instructions? (They may very well be from Civil Defense instructions, but they have been edited to become a poem.) Why did the poet write this and what was he feeling?

5. Relate the kind of war this poem anticipates with the research your group has done on weapons of the future.

HANDOUT #10

STUDY GUIDE ON POETRY

Poetry is not easy to describe or to define quickly and concisely; many books have been written to attempt to do that. However, there are generalizations about poetry which help students to approach the reading of poetry as distinct from prose. Here are a few:

1. poetry captures an emotional, intuitive* moment and expresses the moment through images and sound;

2. poetry is condensed, heightened experience; it is meant to evoke emotion or intuitive understanding rather than to explain logically;

3. it is meant to be read aloud; the sound of language is as important to the experience of poetry as is the meaning of the words;

4. connotations* of words and images are as important as denotations*;

5. poems have a **voice**. It is important to know who is speaking in the poem. "Voice" can be compared to point of view in prose;

6. poems use repetition of sounds or words or ideas for emotional and **aesthetic*** effect;

7. poems are deliberately set in patterns, visual and **aural***;

8. the form of the poem, the way it looks on the page, tells the reader how the poem should sound;

9. poetry uses specific structures and devices. Learn the ones in bold type which follow in this study guide.

* Look up the definition of this word if you are not sure of it.

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SOUND

Rhythm in poetry is achieved through these poetic devices:

1. **Accent (stress):**
   Syllables are accented by one or more of these methods: loudness of the voice; a longer vowel; the pitch of the voice is higher. A strong stress or accent is shown by this sign: /. An unstressed syllable has no accent mark. Stress signs are placed over the vowel because the vowel can be stressed but consonants cannot be.

   Examples:

   to * day

   in * ter * fere

   to * morr * ow

   he went a * way

2. **Foot:**
   A "foot" is the basic unit of measurement for a line of poetry. A line with five stresses has five feet. A five foot line is called pentameter. Look up the prefix "pent-" in the dictionary. A foot usually consists of one stressed syllable and at least one unstressed syllable.

   Examples:

   interfere = one foot
   he went away = two feet

Practice #1:

Read the stanza below out loud, overemphasizing the stresses. Then write the number of feet at the end of the lines.

It was a summer´s evening, _____

Old Kaspar´s work was done, _____

And he before his cottage door _____

Was sitting in the sun, _____

And by him sported on the green _____

His little grandchild Wilhelmine. _____

Read the stanza below aloud. Mark the stresses and write the number of feet.

She saw her brother Peterkin _____

Roll something large and round, _____

Which he beside the rivulet _____

In playing there had found _____

That was so large, and smooth, and round. _____

3. **Iambic foot:**
An "iambic" foot consists of one unstressed syllable followed by a stressed syllable.

Examples:

hell * o/

good - bye/

4. **Meter:**
The line pattern established by the number of accents is regular in much poetry. "Meter" is the regularized rhythm.

5. **Rhythm:**
regularly recurring pattern of accents or stresses.

6. Stress: (see accent)

7. **Syllable:**
a unit of sound consisting of one vowel sound and one or more consonant sounds.

Examples:

1	2	1	2	1	1	2	3
hell	* o;	good	- bye;	man;	un	* man	* ly

Practice #2:

Write your complete name in syllables and mark the stressed syllables with an accent.

Example:

An * nette Lynn Smith * son

Following is an example of **iambic pentameter**. The pattern is weak-strong, weak-strong, weak-strong, weak-strong, weak-strong. There are five feet per line, and each foot has one strong accent.

KING HENRY: Why, now thou hast unwished five thousand men,
Which likes me better than to wish us one.
You know your places. God be with you all!

Mark the lines below. Are they iambic pentameter? Why or why not? (Note: Even if a line falls out of the iambic stress pattern for one or two feet, it is still considered to be in iambic pentameter. This is because the type of foot which is in the majority gives its name to the line.)

If I were fierce, and bald, and short of breath,
I'd live with scarlet Majors at the Base,
And speed glum heroes up the line to death.
You'd see me with my puffy petulant face,
Guzzling and gulping in the best hotel
Reading the Roll of Honour. 'Poor young chap.'
I'd say -- 'I used to know his father well;
Yes, we've lost heavily in this last scrap.'

The devices which follow are some of those used to achieve sound effects.

1. **Alliteration**:
repetition of initial consonant sounds in stressed syllables.
Example: Peter Piper picked a peck of pickled peppers.

2. **Assonance**:
repetition of vowel sounds in stressed syllables.
Example: The rain in Spain falls mainly on the plain.

3. **Consonance**:
repetition of consonant sounds at the ends of words.
Example: He thrusts his fists against the posts and still insists he sees the ghosts.

4. **Rhyme**:
repetition of vowel/consonant sound combinations in words in important positions (see rhymed couplet).

5. **Rhymed Couplet**:
A couplet is two consecutive lines. A rhymed couplet is two consecutive lines in which the last two words in each line have the same vowel + consonant sound in the last syllable and in which the meters of the lines are the same.

Examples:

"'Tis some poor fellow's skull," said he,
"Who fell in the great victory."

But at my back I always hear
Time's winged chariot hurrying near.

6. **Rhyme Scheme**:
the rhyming pattern, either in the entire poem or in each stanza. Note that lines which rhyme in the following example are indicated by the same letter:

I knew a simple soldier boy	a
Who grinned at life in empty joy	a
Slept soundly through the lonesome dark,	b
And whistled early with the lark.	b
In winter trenches, cowed and glum	c
With crumps and lice and lack of rum	c
He put a bullet through his brain.	d
No one spoke of him again.	d

* * *

You smug-faced crowds with kindling eye	e
Who cheer when soldier lads march by	e
Sneak home and pray you'll never know	f
The hell where youth and laughter go.	f

Practice #3:

In the following lines from Henry V, find:

1. alliterations (bl- and s sounds) and underline them;
2. consonances with z indicated by the letter "s" as in "blows" and draw circles around them;
3. consonance sounds r and rd and underline them twice;
4. assonances (a as in blast, and i as in imitate) and put circles over them;
5. assonance sounds (a as in "nature") and put x's over them;
6. any other examples of alliteration, consonance, or assonance.

But when the blast of war blows in our ears

Then imitate the action of the tiger,

Stiffen the sinews, summon up the blood,

Disguise fair nature with hard-favored rage.

Notice how these sounds help the character Henry achieve his purposes. The effect is strong and aggressive because these sounds are hard, hissing, aggressive sounds. Read them aloud to see how the sound reinforces the purpose of the speech.

Find the poem "The Volunteer" in Handout #5 and write out the rhyme scheme. Put letters at the end of the lines in the poem to indicate the rhymes.

IMAGERY

The term **imagery** refers to language which stimulates people to respond with their senses, not only sight but also hearing, touch, smell, and taste. It is through these poetic devices that the work appeals more to the emotions than to the mind.

1. **Allusion:**
   direct or indirect reference to something in previous literature or in history.
   Example: Agincourt is directly alluded to in "The Volunteer."

2. Connotation:
the suggestion of a meaning by a word apart from its literal, dictionary meaning.
Example: The "gleaming eagles" in "The Volunteer" by Herbert Asquith refer to the decorations on the standards of the ancient Roman troops. They connoted strength, ferocity, empire, militarism, and national pride.

3. Denotation:
the literal, concrete meaning of a word

4. Irony:
a) the use of words to mean something other than or opposite of the literal meaning;
b) events which result in something opposite to what is planned or intended.

5. **Metaphor**:
an indirect comparison between two unlike things
Example: My love is a rose.

6. **Simile**:
a direct comparison between two unlike things; signaled by "like" or "as."
Example: My love is like a rose.

7. **Onomatopoeia**:
the use of words which are vocal imitations of the sound associated with them.
Examples: water <u>bubbles</u>; snakes <u>hiss</u>; bees <u>buzz</u>.

8. Personification:
attributing human qualities to animals, inanimate objects, or forces in nature.
Examples: a sly fox; the cruel sea; a noble tree; the hurricane Ida.

9. Symbol:
an object, person, action, event, or word that means more than it literally is. A symbol is read both literally and metaphorically. The "gleaming eagles," mentioned above were literal, but had a symbolic meaning (see 2 and 4 above).

Practice #4:

- allusion

"The Battle of Blenheim" alludes to two Generals. What are their names? "Your Attention Please" refers to capsules "marked Valley Forge." To what is Valley Forge an allusion? In "The Dead" to whom does the title allude?

- connotation/denotation

The last word in "The Dead" is "heritage." Find the denotation and write the dictionary definition. Then write a brief explanation of the connotations of the word in the context of the poem.

- images

List the senses alluded to in the last seven lines of "To Whom It May Concern." What senses does the voice of the poem have intact by the end of the poem? How does this use of images constitute the meaning of the poem?

Look at "A Lament." List the details that appeal to sight, sound, taste, smell, and touch.

- irony

Explain why the "capsules marked Valley Forge" is an example of irony in "Your Attention Please."

Compare "The Dead" (prewar) and "The Happy Warrior" (postwar). Why is the latter ironic? What is ironic about "The Dead" if it is read after reading "The Happy Warrior?"

- metaphor/simile

Explain the metaphor in line 4 of "The Volunteer."

Find a metaphor in "Unseen Fire." What two unlike things are compared?

Find the simile in Henry V, IIIi, line 31. What two unlike things are being compared? Why is this called a simile and not a metaphor?

- onomatopoeia

Explain why the word "crump" in "The Volunteer" is onomatopoeic.

- personification

What details does Sassoon use to talk about the bullet and the bayonet as though they are human rather than inanimate objects?

- symbol

Explain "grass" as a symbol in the poem "Grass." How may it be read literally and metaphorically?

Explain Sitwell's use of "alchemists" and "wizards" as symbols in "The Next War."

FORM

The form of a poem is sometimes fixed, strictly controlled by rules, and sometimes "free." Form includes the way the poem looks on the page, the length of the lines, the number of stanzas, how punctuation is used, and the rhyming patterns. Here are some terms and concepts you should know.

1. **Blank Verse**:
   unrhymed iambic pentameter.
   Example: Much of Henry V is in blank verse.

2. **End Stop**:
   A mark of punctuation (period, colon, semi-colon, exclamation point, question mark) to indicate the end of a thought. In poetry end marks occur at the end or within lines. It is important not to let your voice signal an end mark at the end of a line unless there is end mark punctuation there. (See run-on line.)

3. **Free Verse**: poetry without regular rhythmic or rhyming patterns.

   Example: "Your Attention Please" is an example of free verse.

   (Note: While the term "free verse" is the one often used in poetry textbooks, many contemporary poets, arguing that "free verse" is not free of rhythm and rhyme but is simply free of traditional rhythm and rhyme, would prefer a new term for this type of poetry. As alternatives, some contemporary poets have suggested "non-traditional form" or "organic form," which refers to the fact that each poem has its own form.)

4. **Run-on line**:
   a line of poetry with no punctuation mark at the end, which indicates that it runs on to the next line without pause.

5. **Sonnet:**
A fixed form of poetry with strict rules. Modern poetry has loosened the rules and requirements of the form somewhat but all sonnets have 14 lines, and are usually in iambic pentameter; English sonnets end with a rhymed couplet. The rhyme scheme may vary from sonnet to sonnet. There are two traditional rhyme schemes:

1) English or Shakesperean: abab cdcd efef gg

2) Italian or Petrarchan: abba abba cdcdcd (or cdecde)

6. **Stanza:**
may be compared to a paragraph in prose; usually organized around one idea or mood; has a uniform rhyme scheme and regular rhythm within the stanza if not in free verse; sometimes called a "verse."

Practice #5:

- blank verse

The example of King Henry's speech found under SOUND in this study guide is an example of blank verse. Look at it again. It is iambic pentameter but unrhymed.

- end stop

1. Read this selection aloud without end stops.

   Pile the bodies high at Austerlitz and Waterloo shovel them under and let me work I am the grass I cover all

2. Put the end marks in the appropriate places. Read the selection aloud, letting your voice tell listeners where the end stops are.

3. Write the lines, arranging them on the paper to show how the poem should look and sound.

4. Check to see how your arrangement may be different from Carl Sandburg's.

5. Now read the selection below aloud. Your voice should signal the end stops.

   But pardon, gentles all.
   The flat unraisèd spirits that have dared.
   On this unworthy scaffold to bring forth.

So great an object can this cockpit hold.
The vasty fields of France?

6. Now read the selection as it appears in the script. Your voice should signal the run-on lines and the end stops in the middle of the lines.

But pardon, gentles all,
The flat unraisèd spirits that have dared
On this unworthy scaffold to bring forth
So great an object. Can this cockpit hold
The vasty fields of France?

- free verse

Look at "Your Attention Please" and decide why it is "free." What is it free from?

- sonnet

"The Soldier" combines the English and Italian sonnet forms.

1. Figure out the rhyme scheme.

2. Decide how this is a combination of the two classical sonnet forms.

- stanza

Decide why Brooke made this two stanzas instead of one. (Hint: If this were prose, why would it be two paragraphs?)

APPRECIATING THE POET'S CRAFT
Lesson Four

Introduction

This four-day lesson introduces students to many of the terms used when studying poetry. Using a study guide, students learn these terms and then apply them to poetry, discovering why the use of such devices is integral to poetry.

After students take a quiz on the poetry they have read thus far, they work in groups to rewrite selections of "The Battle of Blenheim" as a short story. Groups will share their rewrites and discuss how other poems could be changed to short stories. Finally, students select one of the poems they have read and transform it into a short story.

Materials

- one copy per student of Handout #11: Poetry Quiz

Procedures: Day 10

Poetry Study Guide: 50 minutes

1. Collect the homework, "Epitaph for an Unknown Citizen."

2. Point out that the poems which they have read have been generally of two kinds: those which are primarily concerned with telling a story, and those which primarily express an emotional response.

3. Inform students that they have studied the poems as a whole. Next they are going to look at the details of how poets write to get the effects they want. Poetic devices and techniques are defined and explained in Handout #10.

   Distribute Handout #10, Study Guide on Poetry, to each student. Read the first page aloud and review the meaning of the bold-faced terms on the page.

4. Work through the Poetry Study Guide (Handout #10). Read the key terms and their definitions (if provided):

   rhythm, accent (stress), foot, iambic, meter, syllable, alliteration, assonance, consonance, rhyme, rhymed couplet, rhyme scheme, imagery, allusion, metaphor, simile, onomatopoeia, blank verse, end stop, free verse, run-on line, sonnet, and stanza. (Depending upon the makeup of the class, you may not wish to review all of these terms.)

Call upon students to read the examples as you come to them. As you come to each of the practice sections, give students time to work on them individually. Go over the answers orally.

Note: If your class has used other sections of the **LITERATURE OF WAR AND PEACE** series, you may want to ask for examples of devices and structures used in the literature in those sections. Note that the key terms on the study guide that are not bold-faced were covered in Sections #1 and #2; you may want to have students refer to their notes.

3. Announce that there will be a quiz on the Study Guide on Day 11. Students should review the Study Guide and the poems.

Procedures: Day 11

Poetry Quiz and Epitaphs: 30 minutes

1. Distribute Handout #11, Poetry Quiz, and allow students 25 minutes to complete it. Collect the quizzes.

   (Note: The objective quiz is designed primarily to assure that students have read the assignments and followed the classroom activities. The questions are framed to remind students of important details or main ideas. Because the specifics of discussion which will arise in each class cannot be anticipated here, instructors may wish to adapt or change the quiz questions so that they take into account what has happened in the class.)

2. For five minutes, read aloud the epitaphs handed in on Day 10.

Poems as Short Stories: 20 minutes

1. To prepare students for the next assignment, tell them that the poet chooses poetry rather than prose because the form suits his purpose, but each poem could be written as a short story or a part of one, as the selections from Henry V were parts of a complete story. For example, if "The Battle of Blenheim" had been written as a short story, it might start with a description of old Kasper coming out of the barn, sitting down and looking out over his fields and watching his two grandchildren. When Peterkin approaches with the skull, Kasper might flash back into the past and see the same setting as it was with two armies battling over the same scene. The author would describe the setting in detail both at the beginning of the story and during the past battle as well as describe the three characters, Kasper, Peterkin, and Wilhelmine, and the civilians and military during the battle.

For the remainder of the class and for homework, they will transform the poem, or parts of it, into a short story.

2. Divide part of the class at random into five groups which will rewrite "The Battle of Blenheim." Each person in Group I will write the first part of the short story: a description of the setting when Kasper is old, and descriptions of the children. They should take the story to the point where Peterkin approaches Kasper with the skull. (This should be about one page long.)

   Each person in Group II will write a flashback in which Kasper remembers what the battle looked like. (He "remembers" what he has heard, since he didn't actually see it. This should be about one page long.)

   Each person in Group III is to describe what was happening to civilians during the battle. (This should be from one-half to one page long.)

   Each person in Group IV is to write a scene in which Peterkin and Wilhelmine listen to their grandfather and ask questions. (This should be from one-half to one page long.)

   Each person in Group V is to write the ending in which Kasper tells how the battle ended and shows the children's responses to the story. (This should be about one page long.)

   Students spend the remaining class time to complete these assignments. If they do not finish in class, they are to finish the rest as homework.

Procedures: Day 12

Reading Aloud Short Story Parts: 15 minutes

1. Have one person from each group read his/her group's part of the story. These will be disjointed, of course.

Transforming a Poem into a Short Story: 35 minutes

1. Ask students how they could follow the same process with "Your Attention Please." Who could be listening to the broadcast? What would they be doing in what place before the broadcast began? What would they be doing as it continued?

2. For the is time remaining in class, students are to begin changing one of the poems they have read into a short story. The poem should suggest the story, not be incorporated into it. Their story is to have the elements they have learned a

story has: plot, with a beginning, middle and end; character or characters; a setting or settings; and conflict.

They might choose to start with a character or characters in a setting with some kind of problem (conflict) and let the story evolve from the situation. Their story need not have the same ending as the poem.

Students are to continue working on this writing assignment as homework. Announce that they will be given class time on Day 13 to write. Announce the due date of this assignment.

(Note: The date the assignment is due may depend on the ability of the class, but they should have one class period, at least, to write in class so they can ask for your help.)

Procedures: Day 13

Writing Assignment: 50 minutes

1. Students work on their short story assignments in class on Day 13 with the teacher available to help students and to answer questions. You might begin each class by asking if anyone is having trouble and discussing the problem in class.

2. The short stories are due at the end of class on Day 13 or on the due date you have announced.

   (Note: After students have handed in their stories, consider duplicating some of the better ones for the entire class to read. Encourage students to submit them to the school literary magazine or newspaper.)

HANDOUT #11

POETRY QUIZ

The Volunteer
by Herbert Asquith

Here lies a clerk who half his life had spent
Toiling at ledgers in a city grey,
Thinking that so his days would drift away
With no lance broken in life's tournament.
Yet ever 'twixt the books and his bright eyes
The gleamings eagles of the legions came,
And horsemen, charging under phantom skies,
Went thundering past beneath the oriflamme.

And now those waiting dreams are satisfied;
From twilight to the halls of dawn he went;
His lance is broken; but he lies content
With that high hour, in which he lived and died.
And falling thus he wants no recompense,
Who found his battle in the last resort;
Nor need he any hearse to bear him hence,
Who goes to join the men of Agincourt.

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Analyze the Poem

1. Mark the syllables in the first line to show the feet.
2. Write the rhyme scheme. Put the letters at the ends of the lines.
3. Find one line with an example of assonance and underline the letters.

Complete the Sentences

1. The meter of this poem is called _____ _____.
2. An example of direct allusion is _____ and
3. is found on line # ____.
4. Line # ____ is the first run-on line.
5. Line # ____ is the first end stopped line.
6. Line # ____ is the only line with the end stop in the middle of the line.
7. This poem has ____ stanzas.

Short Answers

1. How does the structure of the poem tell you to pronounce "oriflamme" and "Agincourt?"

2. What is the denotation of oriflamme?

3. What are the connotations of oriflamme?

4. What is your interpretation of lines 3 and 4?

5. For what is "halls of dawn" (line 10) a metaphor?

6. What is the poet's attitude toward the clerk? Give reasons for your opinion?

7. What was the clerk running to, and from, and why?

POETRY QUIZ

Analyze the Poem

1.	Here lies a clerk who half his life had spent	a	1
	Toiling at ledgers in a city grey,	b	
	Thinking that so his days would drift away	b	
	With no lance broken in life's tournament.	a	
	Yet ever 'twixt the books and his bright eyes	c	5
	The gleaming eagles of the legions came,	d	
	And horsemen, charging under phantom skies,	c	
	Went thundering past beneath the oriflamme.	d	
	And now those waiting dreams are satisfied;	e	
	From twilight to the halls of dawn he went;	f	10
	His lance is broken; but he lies content	f	
	With that high hour, in which he lived and died.	e	
	And falling thus he wants no recompense,	g	
	Who found his battle in the last resort;	h	
	Nor need he any hearse to bear him hence,	g	15
	Who goes to join the men of Agincourt.	h	

3. Line 6 has an example of assonance. gleaming; eagles; legions

Complete the Sentences

1. iambic pentameter
2. Agincourt
3. 16
4. 1
5. 4
6. 11
7. 2

Short Answers

1. The rhyme scheme shows that "oriflamme" has to rhyme with "came" and that "Agincourt" has to rhyme with "resort" even though that is not the correct French pronunciation.

2. A red silk banner carried into battle in medieval days.

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3. Gallantry, romance of battle, heroism, hand-to-hand combat, nobility of war, medieval concepts.

4. Answers will vary. Accept any intelligent ones. Example: He thought his life would be dull and ordinary and he'd never have the chance to do anything dangerous, exciting or glamorous in life. He'd never have the chance to test himself.

5. Death, a romantic, noble adventure after which he would live with heroes of old.

6. Approving, admiring, perhaps envious. The noble, romantic concepts in the medieval imagery indicate admiration as do lines 11 through 16. The poet assumes that the glory was worth dying for and that the clerk has risen above his previous dull, mundane existence and lived his daydreams.

7. Answers will vary. This question affords students the opportunity to express their responses to the poem and to relate concepts in Section #3 to preceding sections of <u>The Literature of War and Peace</u>, if they have studied them.

Appendix A
INTRODUCTION TO THE SERIES: LITERATURE OF WAR AND PEACE

RATIONALE

The first purpose of this course is to allow students to learn the skills traditionally taught in English classes while simultaneously examining literature about a subject of immediate concern to them.

The second purpose is closely related to the first. It is to show students that literature is a way in which writers and thinkers distill the essence of their cultures and transmit that vision of reality. Too often, outside of English classrooms, fiction is seen as disconnected from truth, as "just a story," somehow trivial and thus dismissable as serious writing and thinking. In this course, literature is presented as the synthesizer of and connector with universal experience and understanding; the works are chosen from a wide range of historical periods and cultures, including our own; students are required to supplement the readings with information from other sources, including other classes; and they consider the reasons people write and the reasons they choose one genre over another.

Ideally, **LITERATURE OF WAR AND PEACE** would be coordinated with classes in social studies, science, and the arts so that teachers could use a multi-disciplinary approach, but since that ideal is not usual in schools, this course is organized so that the connections between disciplines are implicit in the assignments. (Further connections are suggested in Appendices B and C.)

Students are encouraged to question writers' premises and conclusions, to weigh their perceptions against those of the writers, and to explain their thinking clearly and precisely.

PEDAGOGICAL ASSUMPTIONS

LITERATURE OF WAR AND PEACE was designed with assumptions and opinions about what education <u>should</u> be:

Students should:

- learn from each other as well as from the teacher
- work with others to solve problems
- gradually increase their responsibility for their own education
- clarify their thinking about their own values and be able to justify them and to explain them clearly
- develop confidence in their own intellectual abilities
- develop the abilities of visualizing and empathizing

- recognize cultural biases and assumptions
- develop the ability to see from a different set of cultural assumptions
- accept that many questions worth asking do not have "right" answers

Teachers should:

- establish early in the course and continue to maintain a cooperative, non-threatening atmosphere that encourages discussion, acknowledges the value of disagreement, and insists on mutual respect for conflicting opinions
- be willing and able to practice two teaching styles as appropriate: 1) teacher-expert, and 2) objective, non-participating discussion moderator
- adopt Socratic teaching methods when called for by the lesson plan and accept that many questions worth asking in class do not have "right" answers
- avoid indoctrinating students but feel comfortable with stating personal values and opinions if that seems desirable
- insist on high standards of student performance

The assignments should:

- strengthen the skills of reading, writing, speaking, thinking critically, and thinking creatively
- reveal the writing as reflections of the time and place in which they were written
- reveal that literature is the distillation of the experiences and philosophy of the period in which it is written
- show that contemporary attitudes are a result of a historical process and that the past and the present are connected
- clarify students' thinking about some of the historical causes and results of war
- clarify students' thinking about the individual and societal dilemmas and questions that emanate from questions of war and peace
- include assignments structured according to the five cognitive categories of Bloom's taxonomy

THE LITERATURE

The reading selections are taken from a wide historical and cultural spectrum; the earliest work is from the Bible, and the most recent are published speeches by President Ronald Reagan and General Secretary Mikhail Gorbachev.

The number of works published on the subject of war and peace is staggering. To choose from the many superlative works was difficult. Criteria for the choice of literature includes: the work must have survived the test of time and still be considered

worth reading; works should illustrate a variety of types and styles; they should reveal different attitudes and values and pose questions worthy of discussion today; as many as possible should be in books widely used in high schools so that it is at least possible that they are available; they should be short so that if they are not included in existing textbooks, they can be easily and inexpensively duplicated; and they must fit the themes of the sections.

Poetry translated into English has not been included because translated poetry is unsatisfactory for the purpose of teaching the elements of poetry. Also, no novels are required reading, although in some sections novels are listed as optional reading, because we could not be sure that all schools would have the same novels available or would be able to buy class sets. Literature selected includes some which is widely known as well as some that is less familiar. All of it is worth studying.

COURSE STRUCTURE

This one-semester course is divided into six sections. The number of classes necessary to complete the sections is indicated, but these are only estimations and will vary according to student ability and previous experience. Teachers will need to decide, for example, if they should delete a lesson which gives further practice or reinforcement because students have mastered the skill, or if they should add lessons for further practice. The six sections are:

- "...what they are running from, and to, and why." (4-5 days) Introduction to literary analysis and analytical terms. Genre: fables and a cartoon. (Note: The quotation is from one of the readings.)

- Survival and Afterward. (13 days) Genre: historical and prophetic literature.

- Why War? (13 days) Genre: poetry

- "A man's bound to fight for what he believes in." (16 days) Genre: short story. (Note: The quotation is from one of the readings.)

- The Individual and the State. (10 days) Genre: plays.

- The Media and Public Opinion. (15-16 days) Genre: non-fiction. (NEVER PUBLISHED)

Although each section is designed to stand alone, each section builds upon the preceding sections and begins with a transition and context-setting lesson. Succeeding sections reinforce and

give further practice in the skills introduced in earlier sections.

CONTENTS OF THE SECTIONS

Each section begins with a brief introduction for the teacher which states:

- o rationale of the section.
- o goals of the section.
- o behavioral objectives and skills introduced in the section, and skills needed in the section which were introduced in preceding sections. The objectives are categorized as writing objectives, literary objectives, and additional language arts objectives.
- o student activities in the section. Each section contains at least one group assignment, usually requiring students to research a topic and organize a class presentation. Complex topics are broken into manageable units of research and students are required to inform the class about their area of discovery.

Following the introduction is a detailed, day-by-day guide for classroom activities, and the classroom and teacher reference materials for the section.

Each section includes a variety of reading, writing, speaking, and research assignments, one objective quiz, and one essay test or other writing test.

Vocabulary lists are included in all sections. Items on the lists include terminology used in literary analysis as well as words taken from the readings. Most sections include bibliographies for research connected with the readings.

Appendix B
OPTIONAL ASSIGNMENTS

This appendix may be used to introduce students to some post-modern poetry and to other viewpoints about the life of the soldier. These assignments may be used to extend **Why War?**, or to break up the work on poetry terminology in Lesson Four.

Optional Assignment #1

1. In "Dictionary for the 1980s" (Handout #12), students create their own short dictionary of current slang. "Creating a Poem" (Handout #13) asks them to write their own poems using words from their dictionaries if possible.

   The instructions should lead them to construct poems similar to two works of e.e. cummings, which you may wish to read to them after they have completed their poems. Encourage students to rewrite their poems after they have heard the cummings poems. The two poems can be found in Complete Poems: 1913-1962, e.e. cummings, 1972. Harcourt Brace Jovanovich, Inc., New York City, NY.

   The first assignment on Handout #13 was based on poem 40, p. 638. The second and third assignments on Handout #13 were based on poem 2, III, p. 268.

Optional Assignment #2

1. Following the report by Group Three in Lesson Three, in which they discuss Wilfred Wilson Gibson's poem, "The Lament," distribute Handout #14, "A Zulu Poem." Read the note at the top of the handout.

2. Students read aloud "For a Friend Who Was Killed in the War" at least twice, with the voice divisions the poet indicates: a single voice, two groups of voices, then all voices combined.

3. The class discusses which images or other aspects of the poem are especially moving, and which are difficult to understand. You may wish ask the following questions:

   - Why did the poet include a speaker and a chorus?
   - Who is the single voice? Who, or what, do the other voices represent?
   - What is the poem about?
   - What has happened? Who is Somhalalela?

4. Compare this lamentation with Gibson's "A Lament." Which elements are similar, or dissimilar? Discuss how the concept of universality is illustrated by these two poems.

Optional Assignment #3

1. Students are to imagine that they are tourists in the ruins of a foreign country. A guide is leading them around the ruins, and they are curious about the people who once lived there. The students then write six short questions they would ask the tour guide.

2. Working in pairs, the students exchange papers and write answers to the questions. They should keep in mind that, because the tourists and the tour guide are from different cultures, they would express themselves in different ways.

3. Several pairs of students read aloud their questions and answers.

4. Students read aloud Handout #15, "What were they like?" by Denise Levertov. Six students should each read one of the questions but only one student should read the answers.

   Students discuss how, from the way the language is used, they know that the two cultures (that of the questioners and that of the answerer) are different. How exactly are the cultures different? How does the structure of the poem affect its meaning? What makes the second stanza more "poetic" than the first? Why did the poet place all the questions in the first stanza and all the answers in the second (rather than in the standard question-answer format)?

5. Encourage students to rewrite their questions and answers in poem form. They may wish to write only the questions or only the answers as a complete poem.

Optional Assignment #4

1. Read aloud in class, "At the Un-National Monument Along the Canadian Border" by William Stafford, and determine what the poet intended by the term "un-national." (This poem is reprinted in Sound and Sense: An Introduction to Poetry, fifth edition, Laurence Perrine, 1977. Harcourt Brace Jovanovich, Inc., New York City, NY.)

2. Those who have traveled to different countries discuss procedures they have experienced when crossing the borders of a country. Students who have traveled to Canada could compare crossing this border to crossing the borders of other countries.

3. Students find images of peace in Stafford's poem and discuss the meaning of the poem.

4. Each student writes a list of specific images that he or she associates with peace; the images should be specific and positive. The following examples of specific images of peace are excerpted from "A Song on the End of the World," by Czeslaw Milosz.

    a bee circles a clover . . .

    Vegetable peddlers shout in the street . . .

    a yellow-sailed boat comes nearer the island . . .

5. After they have a list of detailed images, students arrange them in a way which pleases them. They exchange papers with a partner and together edit out clichés, repetitions and unnecessary words. Then students rewrite a beginning or ending line or lines, and entitle their new poems.

Other Optional Assignments

The following poems could be used in several ways: as additional reading assignments for students interested in poetry; as substitutes for poems in the unit, or; as supplements to other sections of the **LITERATURE OF WAR AND PEACE**. The last option is noted in certain poems.

"Sonnet to My Mother," by George Barker (in Selected Poems, George Barker, 1941. Macmillan Publishing Co., New York City, NY.).

Barker's poem gives students the opportunity to further explore the modern sonnet. The subject is the poet's Irish mother, whose love of life cannot be defeated or diminished by the bombers of World War II. The poem fits thematically with certain short stories in Section IV of this series. You may wish to use this, or other poems, in conjunction with other genres of literature, instead of limiting students to one genre per section.

"Epitaph for an Army of Mercenaries," by A.E. Houseman (in Last Poems, A.E. Houseman, 1950. Henry Holt and Co., New York, NY.)

Houseman's epitaph is an eight-line poem which honors the courage and nobility of men who die fighting the wars of other men.

"To a Conscript of 1940," by Herbert Read (in Collected Poems,

Herbert Read, 1966. Horizon Press, New York City, NY.) Read's poem is an evocation of the bond of comradeship shared only by men who have been in battle; it honors those who take up arms for personal honor, without hope of recognition or reward. This poem could be used in conjunction with "Epitaph for an Army of Mercenaries," or with one of several stories in Section IV.

"The End of the World," by Archibald MacLeish (in Poems: 1924-1933, Archibald MacLeish, 1952. Houghton Mifflin Publishing, New York City, NY.)

"The End of the World" is a modern sonnet in which the poet applies the metaphor of a circus to the world. This poem could be read in conjunction with the following poem:

"Vaudeville," by Lincoln Kirstein (in Rhymes and More Rhymes of a PFC, and reprinted in Modern Poems: An Introduction to Poetry, Richard Ellman and Robert O'Clair, eds., 1973. W.W. Norton and Co., Inc., New York City, NY.)

Kirstein's poem uses the world of the Vaudeville show as a metaphor for the world of battle. Both "Vaudeville" and "The End of the World" could be studied in relation to some of the stories in Section IV.

"A Song on the End of the World," by Czeslaw Milosz (in The Collected Poems: 1931-1987, Czeslaw Milosz, 1987. Ecco Press, New York City, NY.

Through images of peaceful, useful everyday life, Milosz' poem makes the point that mankind is too busy enjoying life to worry about the end of the world. This poem could be used with the two immediately above, or as a thematic supplement to The Firebugs, a play studied in Section #5 of the LITERATURE OF WAR AND PEACE series.

HANDOUT #12 (Optional)

A DICTIONARY FOR THE 1980s

All writers write for a specific audience which the writers know will understand their special language. Below are a few words and their definitions which might be included in a dictionary of words used in the late 1980s.

Change the definitions if you do not think they are accurate, and then create your own short dictionary of words used in special ways by you and your contemporaries. Your dictionary should, of course, eventually be arranged in alphabetical order.

aya: Oh, my gosh!

bald: terrible

boom: car stereo

burnt: terrible

faced: to have been put down; insulted

hellacool: super cool

neg out: dislike

paranoid: afraid (also, `paranoided out´)

rad: (short for `radical´) excellent; cool

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HANDOUT #13 (Optional)

CREATING A POEM

Choose one of the assignments below. Follow the process outlined:

Assignment I

1. Write a dialog for two people, an argument or a discussion where both people are very excited about what they're talking about. The dialog can be on any subject, but only write about ten sentences, and make sure to let someone have the last word so that it reaches a conclusion. Use some words from your "Dictionary for the 1980s" if they are appropriate.

2. Now rewrite the dialog, taking into account that excited speakers often interrupt each other, and do not really listen to what the other person is saying.

3. Write the dialog as a short poem and read it aloud. Here is an example of how it might look and sound:

> **Aya you always say** never want to do
>
> **bald burnt** hellacool **things** I like
>
> **no matter**
>
> to do

(boldface and underline indicates two people speaking at the same time; boldface only indicates person A is speaking alone; no boldface and no line indicates person B is speaking alone.)

Assignment II

1. Write a monolog for a radio announcer, describing a concert, a song, a group, or a ball game. Use words from your "Dictionary for the 1980s" if they are appropriate.

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2. String key words and phrases together in short lines, like a poem. You may want to keep or even add some conjunctions, or connecting words. The effect should be like a radio cutting in or out, or like someone only half listening to the broadcast. Rearrange the phrases the way you like best. The example below was taken from five minutes of an actual radio program.

killerconcert

You better be there dancin like a
gonna rock the Coliseum
icecool man
chillout chillinit kickenit through 5
minutes athat sucker
hangintherereman.

It's twenty-two to two. Somethin buggin you?

Assignment III

1. Certain subjects or occasions lend themselves to clichés. Speakers at Labor Day or Fourth of July celebrations often use clichés because they make a common bond between the speaker and the audience. Choose one occasion and make a list of clichés appropriate for it.

2. Now arrange the words or phrases in an order that pleases you. (The first two lines of a poem by e.e. cummings provide an example. Notice the quotation mark.)

III

"next to of course god america i
love you land of the pilgrims' and so forth oh
say ...

HANDOUT #14 (Optional)

A ZULU POEM

(The following poem was originally published in Zulu Poems. The Zulu people were originally a pastoral people who lived in Natal, a province on the Indian Ocean in South Africa. They still have a king. Their language is Bantu.)

For a Friend Who Was Killed in the War

by Mazisi Kunene
(1930-), South African

Single Voice:	In the sun-drenched cliffs of the evening Where I bade my brother farewell.
Group:	Birds beat their wings and turn away.
Single Voice:	I should not have returned alive
Group:	The heart weeps endlessly.
Single Voice:	It would have been you facing this fatal grief.
All:	The worlds have scars, the worlds weep.
Single Voice:	Even the dreams that I dream fill me with fear.
All:	The leopard devours whom it chooses, It is now I experience the grief of widows.
Single Voice:	How shall I report at the house of Somhlalela? How shall I?

From ZULU POEMS, Mazisi Kunene, 1970, Andre Deutsch Ltd., London, England, and Africana Publishing Company, a division of Holmes & Meier Publishers, Inc., New York City, NY. Reprinted with the permission of Holmes & Meier Publishers, Inc., by the International Security and Arms Control Project of the Stanford Program on International and Cross-Cultural Education.

What Were They Like?
by Denise Levertov
(1923-), English/American

1) Did the people of Viet Nam
use lanterns of stone?
2) Did they hold ceremonies
to reverence the opening of buds?
3) Were they inclined to quiet laughter?
4) Did they use bone and ivory,
jade and silver, for ornament?
5) Had they an epic poem?
6) Did they distinguish speech and singing?

1) Sir, their light hearts turned to stone.
It is not remembered whether in gardens
stone lanterns illumined pleasant ways.
2) Perhaps they gathered once to delight in blossom,
but after the children were killed
there were no more buds.
3) Sir, laughter is bitter to the burned mouth.
4) A dream ago, perhaps. Ornament is for joy.
All the bones were charred.
5) It is not remembered. Remember,
most were peasants; their life
was in rice and bamboo.
When peaceful clouds were reflected in the paddies
and the water buffalo stepped surely along terraces,
maybe fathers told their sons old tales.
When bombs smashed those mirrors
there was time only to scream.
6) There is an echo yet
of their speech which was like a song.
It was reported their singing resembled
the flight of moths in moonlight.
Who can say? It is silent now.

From DENISE LEVERTOV: POEMS 1960-1967. Copyright (c) 1983 by Denise Levertov Goodman. Reprinted with the permission of New Directions Publishing Corp., New York City, NY, by the International Security and Arms Control Project of the Stanford Program on International and Cross-Cultural Education.

Appendix C
RELATED ACTIVITIES

We have provided lists of related activities to offer teachers suggestions of how ideas within this unit may be extended in both general and specific ways in language arts, social studies, and psychology and sociology classrooms.

Language Arts

- Read more works by contemporary poets on the subject of the nuclear age. Suggestions include:

  "The Incident" and "At the Bomb-Testing Site" from Stories That Could Be True: New and Collected Poems by William Stafford.

  "Candles in Babylon" from Candles in Babylon, "The Altars in the Street" from Denise Levertov: Poems 1960-1964, and "Tenebrae" from Relearning the Alphabet, all by Denise Levertov.

  After students read some of the poetry, discuss the values, if any, which the poems convey. Also discuss if and how literature and politics interact in these works. Discuss students' own criteria for judging political literature: do their likes and dislikes take into account moral values, literary aesthetics, or both?

- Follow the Henry V assignments in this curriculum unit with a reading of the complete play.

- Show the Lawrence Olivier film of Henry V. Discuss how interpretation and specific showing of sets and costumes enhance and detract from experiencing the play.

- Ask students to generate a list of images suggested to them by news stories about current armed conflicts. They are to choose images from the list to use in their own poem about that conflict or about conflict in general.

- Ask students to put themselves into the setting and situation of one of the poems, but not as the poet, and write a letter to their parents or a friend at home. For example, they might write as an armorer at the battle of Blenheim or as a sailor who took Henry's troops to France.

- Have students create a collage which shows the major changes in weaponry from early times to the present.

- Have students rewrite one of the poems as a news broadcast and read it aloud. Then discuss how the change in form affects the impact of the poem.

Social Studies

- Study a major change in the methods and rules of war, such as the new types of weaponry developed during World War I, the Geneva Convention or the Hague Convention, or the development of atomic weaponry at the end of World War II. Discuss how this change affected the length of the war, the way the war was fought, and domestic support for the war effort.

- Discuss the information on technological advances in warfare found in The Evolution of the Methods and Rules of War (published in 1988 by the International Security and Arms Control Project). Focus on the issue of how authors (or other artists) have coped with these advances. Find other literature and art which relate to the technological changes described in The Evolution of the Methods and Rules of War.

- Discuss the ways in which the categories of conflict (intrapersonal, interpersonal, intragroup, intergroup, international, and global) introduced in The Anatomy of Conflict (published in 1987 by the International Security and Arms Control Project) can be used to describe both the conflicts the various poems address and war in general.

- Use the elements of conflict outlined in The Anatomy of Conflict to analyze the poems in **Why War?** Discuss the relationship between conflict participants, as defined in The Anatomy of Conflict, and the protagonists and antagonists in the poems; are the conflict participants always the protagonist and the antagonist?

- Use the conflict chart in The Anatomy of Conflict to analyze the poems in **Why War?** If students find it difficult to define conflicts in the poems, this chart may be particularly helpful.

- Discuss various methods of conflict resolution or conflict management which protagonists in the poems could utilize. Why is the particular conflict of war difficult for an individual to resolve or manage?

- Many of the poems in this curriculum unit and elsewhere can be used when discussing topics such as war, peace, the Middle Ages, World War I, World War II, the Korean War, the Vietnam War, and the nuclear age.

Psychology/Sociology

- Study the psychological effects violence has on people. Some psychologists believe violence is a catharsis, while others believe that violence is socially learned. Important studies on this subject have been conducted by Konrad Lorenz, A. Bandura, and M. Kahn. Discuss the implications these theories on violent human behavior have for future warfare.

- Consider the topic of children who have grown up in war-torn societies such as the Middle East, Northern Ireland, or Central America. Many periodicals have written articles, which should be available at a local library, on these children. Discuss whether or not these children tend to imitate the violence around them or, conversely, shun all violence and work toward non-violent resolution of conflict.

- Consider the psychological reasons for writing and other creative outlets. Discuss the issue of writing as therapy; do students believe that the poets they have read needed some way to describe the horrors of war which they experienced? And, why is it that not all people exposed to prolonged violent conflict need creative outlets to vent their emotions? How do these personal experiences affect the readers?

- Discuss the concept of nuclear ethics. Find literature on this topic.

Appendix D
CONNECTIONS TO LITERATURE AND TEXTBOOKS

This unit may be easily and appropriately used in conjunction with English/language arts textbooks and literary works. The poetry study guide provides a basis for students to learn traditional prosody analysis. The elements introduced in the study guide can be applied to the analysis of any poetry. Suggestions for connections to specific literature appear in Appendices C and F.

Appendix E
CONNECTIONS TO CALIFORNIA'S ENGLISH/LANGUAGE ARTS FRAMEWORK AND MODEL CURRICULUM STANDARDS

As a service to California educators, we have described below the ways in which **Why War?** ties into the English/Language Arts Framework and the English/Language Arts Model Curriculum Standards.

English/Language Arts Framework

This curriculum unit can be used in two programs described in the Framework: (1) program for grades six through nine, and (2) program for grades nine through twelve. This unit, in its entirety or in separate lessons, can be used to meet the following goals in the Framework:

> Attention to values in literature that reflects the real dilemmas faced by all human beings...
>
> Instructional programs that emphasize the integration of listening, speaking, reading, and writing...
>
> Instructional programs that guide all students through a range of thinking processes...

English/Language Arts Model Curriculum Standards

Listed below are some ways in which this curriculum unit directly supports the Model Curriculum Standards.

Standard 1: "Students study the central works to develop ethical, aesthetic, and cultural values." The literature in **Why War?** presents to students the often-conflicting values of pre-war, wartime, and post-war societies. By examining these conflicts, students begin to form their own ethical values regarding war. Also, students study the styles of the poets and discuss poetic techniques as a part of literary aesthetics.

Standard 2: "The students confront the major social and political issues, thus acquiring a common body of knowledge embedded in literature." Literature of war and peace necessarily includes careful thinking about the reasons for war and the effects on countries and individuals.

Standard 3: "Students participate in an extensive reading program of high interest and worth supported by a large library system, including classroom, school, and community libraries." The literature in **Why War?** is drawn from many historical periods ranging from the 17th to the 20th centuries. Because the

literature is thematically related, its intrinsic interest is enhanced as the students compare and contrast the works. Lesson Three includes a library research project.

Standard 4: "District and departments select a core of literary works, some of which are to be studied in depth at each grade level and some of which students read on their own." **Why War?** introduces the students to literature which they read in depth in class, and the "Reading for Pleasure" section of the Bibliography (Appendix F) also suggests a variety of additional readings for interested students.

Standard 5: "To insure comprehension, students read the core works in depth." The teacher gives, or the students research, background and historical information on the readings. Through discussion and writing exercises, students analyze the language and the poetic techniques of the works in depth. Vocabulary from the literature and vocabulary necessary for literary analysis is required and included in the quizzes.

Standard 6: "Students learn to comprehend in depth and with sophistication the nuances as well as the larger meaning of a variety of works." Through library research and oral presentation preparation, students learn to make their own connections between historical time periods and literature of those periods.

Standard 7: "Students read and experience a variety of literary genres, including...poetry (and) essays, to appreciate the techniques of effective expression and to learn about structural components..." Students concentrate on poetry in **Why War?**, and, by exploring both traditional and contemporary poetic techniques, they learn to understand the variety of poetry within the genre. They also learn how structural components of poetry, such as rhyme scheme, meter, and alliteration, can contribute to a poem's effectiveness. They read one essay on warfare in the Middle Ages.

Standard 9: "Students actively respond to the central works through integrated writing, speaking, and listening activities." Students practice taking notes from lectures and discussion, ask and answer questions, justify their ideas and opinions, deliver group oral presentations, and practice creative writing based on the literature.

Standard 10: "Districts or schools develop a systematic writing program." **Why War?** requires students to write in several forms: taking notes from lectures and discussion; pre-writing to clarify their thinking; and short story writing.

Standard 11: "All students will learn that writing is a process that includes stages called prewriting, drafting, revising, and

editing. These writing stages include higher level thinking processes such as convergent and divergent thinking, analysis and synthesis, and inferential and evaluative skills." Students analyze the literary elements of the core works with the aid of a study guide as a basis for discussing techniques used in the literature. They then pre-write, using what they understand about poetry to transform a poem into a short story. Finally, they complete the short story, having used analysis of poetic techniques to determine which elements of a poem belong in prose and which do not.

Standard 13: "Students write to develop their own voice and style." Students practice creative writing by transforming a poem into a short story.

Standard 14: "Through direct teaching, students study the conventions, such as grammar, punctuation, and spelling, when these conventions have not been acquired through reading." Students study the style and poetic techniques, including the conventions mentioned, of various poets to determine a work's overall effect.

Standard 15: "Students regularly take part in discussions, panels, and debates on worthwhile topics." Students discuss in small and large groups war and peace issues adressed by the literature.

Standard 16: "Students strive for a high quality of oral presentations through an awareness of standards, through class assessment, and through motivation inspired by good models." Through group oral presentations and reading aloud, students practice formal speaking in public.

Standard 18: "Students engage in many activities that enhance and improve their oral/aural language abilities." Students learn to take notes from lectures and class discussions. They also practice informal public speaking through class discussion. In addition to reading poems aloud, they prepare group oral presentations which improve their public speaking abilities.

Standard 19: "Listening skills require direct teaching." The first lesson of **Why War?** is on note-taking and how to learn from lectures and discussions.

Standard 20: "Students apply higher level thinking such as analysis, synthesis, and evaluation as they detect propaganda techniques." Students examine, analyze, and justify their reactions to ideas they perceive in the literature.

Standard 21: Students study vocabulary words in context--drawn from literature or other disciplines studied. Vocabulary from

the literature as well as terminology used in literary analysis is a part of all sections of **LITERATURE OF WAR AND PEACE**.

Standard 25: "Assessment tools and methods should be aligned with the new emphasis (1) on substance, (2) on the integration of writing, comprehension, and speaking, and (3) on contextual acquisition of vocabulary and technical skills." The final assignment in this section is a creative writing activity for which students are prepared through lecture, discussion, group research, and the poetry study guide.

Appendix F
BIBLIOGRAPHY AND READING LIST

This appendix is divided into four sections: Materials Used to Prepare Why War?; Related Reference Materials on Literature of War and Peace; Related Classroom Materials; and a titles list, Reading for Pleasure.

Materials Used to Prepare This Unit

W.H. Auden: Collected Poems, W.H. Auden, 1955. Faber and Faber Ltd., London, England.

Collected Poems, Peter Porter, 1983. Oxford University Press, Oxford, England.

Collected Poems, Herbert Read, 1966. Faber and Faber Ltd., London, England.

Collected Poems of Siegfried Sassoon, Siegfried Sassoon, 1918. E.P. Dutton and Co.

Cornhuskers, Carl Sandburg, 1918. Holt, Rinehart, and Winston, Inc., New York City, NY.

"Critical Thinking: Vital Skills for the Future," Sheryl Hovey. On Campus, Vol. 5, No. 3, Nov. 1985. American Federation of Teachers.

Denise Levertov: Poems 1960-1967, Denise Levertov, 1983. New Directions Publishing Corporation, New York City, NY.

English/Language Arts Framework,

Program for Henry V, The Royal Shakespeare Company, Ellen Goodman, ed., 1977. The Herald Press, Stratford-on-Avon, England.

"I Am One Who Writes," Lucy McCormick Calkins, American Educator, Fall 1986.

Measuring Instructional Intent, Robert F. Mager, 1973. Lear Siegler, Inc., Fearon Publishing, Belmont, CA.

Men Who March Away: Poems of the First World War, I.M. Parsons, ed., 1965. Viking Press, New York City, NY.

Out Loud, Adrian Mitchel, 1964. Jonathan Cape Ltd., London, England.

Oral Interpretation, Charlotte Lee, 1952. The Riverside Press, Houghton Mifflin Co., Boston, MA.

The Oxford Book of War Poetry, Jon Stallworthy, ed., 1984. Oxford University Press, New York City, NY.

The Paideia Proposal, Mortimer J. Adler, 1984. Macmillan Publishing Co., New York City, NY.

Poems 1905-1925, Wilfrid Wilson Gibson, 1926. Macmillan & Co., London, England.

Poems 1912-1933, Herbert Asquith. Sidgwick & Jackson Ltd., London, England.

Preparing Instructional Objectives, Robert F. Mager, 1978. Fearon Publishing, Belmont, CA.

Selected Poems, Sir Osbert Sitwell, 1943. Duckworth General Publishers, London, England.

Shakespeare: The Complete Works, G.B. Harrison, ed., 1952. Harcourt, Brace, and World, New York City, NY.

Sound and Sense: An Introduction to Poetry, fifth ed., Laurence Perrine, 1977. Harcourt, Brace, Jovanovich, Inc., New York City, NY.

Teaching Literature to Adolescents, Stephen Dunning, 1966. Scott, Foresman and Co., Palo Alto, CA.

Teaching Poetry to Adolescents, Stephen Dunning, 1968. Scott, Foresman and Co., Chicago, IL.

This Other Planet, R.N. Currey, 1945. Routledge & Kegan Paul Ltd., London, England.

Zulu Poems, Mazisi Kunene, 1970. Andre Deutsch Ltd., London, England, and Africana Publishing Company, a division of Holmes & Meier Publishers, Inc., New York City, NY.

Related Reference Materials on Literature of War and Peace

Fictions of Nuclear Disaster, David Dowling, 1987. The MacMilland Press Ltd., Houndmills, England.

Nuclear Holocausts: Atomic War in Fiction, 1895-1984, Paul Brians, 1987. Kent State University Press, Kent, OH.

"Teaching English in a Nuclear Age," Dan Zins, College English, April 11, 1987.

Related Classroom Materials

"A man's bound to fight for what he believes in.," Joline Bettendorf, 1988. Stanford Program on International and Cross-Cultural Education, Stanford, CA.

Survival and Afterward, Joline Bettendorf, 1987. Stanford Program on International and Cross-Cultural Education, Stanford, CA.

"...What they are running from, and to, and why", Joline Bettendorf, 1987. Stanford Program on International and Cross-Cultural Education, Stanford, CA.

Reading for Pleasure

The titles below are related to this curriculum unit in that they present more information about tactics and weapons to supplement the research which students complete in the section. Additionally, the fiction selections show the same kind of extraordinarily perceptive and courageous individuals at war as are depicted in the poems.

This titles list suggests "good reads" in line with California's English/Language Arts Model Curriculum Standards. An asterisk (*) indicates that the work is recommended in the Model Curriculum Standards.

Novels

After the Dancing Days, Margaret I. Rostkowski
*All Quiet on the Western Front, Erich Maria Remarque
And Quiet Flows the Don, Mikhail Sholokov
*The Bridge Over the River Kwai, Pierre Boulle
Catch 22, Joseph Heller
Gone with the Wind, Margaret Mitchell
*The Good Earth, Pearl Buck
The Guns of Navarone, Alistair MacLean
*The Red Badge of Courage, Stephen Crane
Run Silent, Run Deep, E.L. Beach

Plays

Arms and the Man, George Bernard Shaw
Bury the Dead, Irwin Shaw
*Henry V, William Shakespeare
Mother Courage, Bertolt Brecht
Tiger at the Gates, Jean Anouilh

Poetry

The Butter Battle Book, Dr. Seuss
The Collected Poems: 1931-1987, Czeslaw Milosz
*Collected Poems, Siegfried Sassoon
Complete Poems: 1913-1962, e.e. cummings
*John Brown's Body, Stephen Vincent Benét
Last Poems, A.E. Housman
Modern Poems: An Introduction to Poetry, Richard Ellman and Robert O'Clair, editors
Poems: 1924-1933, Archibald MacLeish
Rhymes and More Rhymes of a PFC, Lincoln Kirstein
Selected Poems, George Barker
Swords and Plowshares, ed. Grant Richards

Non-fiction

The Age of Fighting Sail, C.S. Forester
The Battle of Little Bighorn, Mari Sandoz
Citizen Diplomats, Gale Warner and Michael Schuman (essays)
Citizen Summitry, ed. Don Carlson (essays)
A Distant Mirror, Barbara Tuchman
The Divine Wind; Japan's Kamikaze Force in World War II, Rikihei Inoguchi
The Guns of August, Barbara Tuchman
*I Will Fight No More Forever, M.D. Beal (biography of Nez Percé Indian Chief Joseph)
Is Paris Burning?, Larry Collins and Dominique Lapierre
The Russian Version of the Second World War: The History of the War as Taught to Soviet Schoolchildren, ed. Graham Lyons
Siege and Survival: The Odyssey of a Leningrader, Elena Skrjabina
Sink the Bismarck!, C.S. Forester
Soldiers (video series)
Strategy in the Missile Age, Bernard Brodie

Appendix G

EDUCATIONAL PHILOSOPHY

This curriculum unit is part of a series of units being developed by the International Security and Arms Control Project of the Stanford Program on International and Cross-Cultural Education. After a September 1984 review of available curricula for elementary and secondary teachers in the international security and conflict field, the project discovered a need for classroom materials with more balance, a wider range of perspectives, and greater use of critical thinking skills. (These findings were confirmed in a January 1987 review.) Other needs include materials which meet teachers' goals for greater flexibility of use, shorter time frames, and sensitivity in the treatment of controversial issues.

Educational Philosophy. The ISAAC Project believes it is appropriate for the project to hold opinions about educational issues, particularly since topics covered within international security education can be controversial. As the project believes it is inappropriate for an educational organization to take stands on political issues, it has not advocated any political viewpoint in its curricula. (Advocacy in the classroom is not education--it is indoctrination.) The project's educational convictions are described below:

- Balance and Multiple Perspectives: The project believes that balanced instruction is a realistic and desirable goal. Balanced instruction has two major elements: first, determining what views exist on a topic and which should be presented, and second, presenting those views. On a given subject, many people are aware of only one or two viewpoints whereas many more may actually exist. Although it is the project's goal that teachers go out of their way to seek as many viewpoints as there are on an issue, the project recognizes that this is difficult because the media usually concentrates on the "major" views and organizational resources in many areas may lack diversity.

  In determining what views to present in a classroom, the ISAAC Project encourages teachers to present a continuum of views, not to polarize stands in pro/con format, which tends to oversimplify the debate. Complexity should not be routinely avoided.

  The second element, balanced presentation, relies on the conclusions of the initial fact-finding stage. Here again, the project encourages the presentation of multiple perspectives on an issue. Beyond this, such presentation should be equally fair and thorough on all perspectives. Perspectives should be introduced and analyzed without teacher advocacy. The project recognizes that many teachers believe stating their own viewpoint to the classroom to be essential;

it asks these teachers to provide ample opportunity for student or other teacher viewpoints to be heard so that one advocacy position is not presented to the exclusion of others. Balanced presentation of historical and contemporary issues is an integral part of citizenship education.

- Critical and Creative Thinking: Given that achieving this goal of balanced instruction will ensure the utilization of a framework for comparing conflicting ideas and competing ideologies, it is essential that classroom materials encourage the development and expansions of students' critical and creative thinking skills so that they may compare, analyze, and evaluate multiple perspectives. After identifying values and assumptions of particular perspectives, students must learn how to seek further information and analyze this information. Students should be encouraged to take and defend positions on historical and contemporary issues. If students are to become responsible citizens, they must be able to define a problem or issue, judge relevant information, draw connections and conclusions, and solve problems. The ISAAC project has developed multi-modal, non-lecture-based activities which will enhance students' abilities to think analytically about complex issues, distinguish fact from opinion, and recognize bias and propaganda.

- Historical and Geographic Context: In analyzing the issues of international security, students must be provided with a historical and geographic context. Such context-setting will contribute to the identification of key actors involved in a contemporary issue; some actions the actors might undertake and their likely consequences; the differing values, assumptions, and perceptions which seem to motivate the actors; and ways the issue affects or is affected by other issues.

- Age-Appropriateness: Topics within international security and conflict education are not appropriate for all levels. Teachers must determine what materials are appropriate for their own classes. Each of the ISAAC Project units is developed and tested for grade levels at which the content is appropriate and pre-requisite knowledge is met by students.

- Values and Ethical Issues: The study of these topics inevitably raises issues of an ethical or value-related nature. In the project's materials, specific value positions have not been endorsed. Nevertheless, some would judge the decision even to teach these issues a value choice. What is crucial from the project's perspective is the context and process in which such issues are discussed. Teachers face the difficult task of encouraging the king of free expression which is at the core of our democratic values while at the same time meeting the norms of sound educational practice,

including political balance. The project encourages teachers embarking on the study of these issues to engage in a dialogue within the educational and larger community about the ethical and value questions raised in teaching these topics.

- Other Features: Whenever possible, ISAAC curricula include interactive, student-centered activities (such as debates, simulations, role plays, group discussions, dramatic presentations, and cooperative group projects); primary source materials; and visuals. Materials have a high degree of respect for teachers and students and set high aims for student outcomes.

- Curriculum Testing and Review: In order to ensure that ISAAC Project curricula contain and emphasize these elements of sound education, the project submits its materials for rigorous pilot-testing by elementary and secondary teachers not directly involved in a unit's development and review by faculty members at Stanford University. If an issue analyzed in a unit is particularly controversial, the review process is expanded to include educational leaders, scholars, and political leaders nationwide. Revisions of the units are based upon pilot-testing results and reviews.